THE MINNEAPOLIS STAR AND TRIBUNE

PRESIDENT

April 16 1963

Miss Edith Halpert The Downtown Gallery 32 East 51 Street New York 22, New York

Dear Miss Halpert:

Thank you very much for sending Mr. John Cowles the brochure on The Old Head Tide Meeting House. Mr. Cowles is out of the country just now, but we'll hold your letter for his return. Mr. Cowles will greatly appreciate your courtesy.

Very truly yours,

Lorraine Friedl Secretary to Mr. Cowles reactions are responsible for obtaining written permission on both artist and purchase involved. If it cannot be abliated after a reacquable search whether an artist or reheat is living, it can be assumed that the information by the published 60 years after the date of sale.



ARKANSAS ARTS CENTER

April 25, 1963

ALAN R. SYMONDS

Bear Mr. Sheeler:

Formal dedication of the Arkansas Arts Center in Little Rock will be held Saturday, May 18th. I am most anxious for you to be with us for this momentous occasion and to take part in the many activities planned in connection with this event.

One highlight of the three days set aside for the opening will be a preview on Thursday evening, May 16th of sixty-two paintings lent to the Center by the Metropolitan Museum of Art. Plans for Friday evening, May 17th, are tentative, but we hope to have an internationally known entertainer in the Center's beautiful theatre. The ribbon-cutting ceremony will be held at 11 a.m. Saturday, May 18th. The most gala event will be the traditional Beaux Arts Ball that night. Henry King and his Orchestra will play for dancing and there will be jazz concerts presented in the theatre by the Dave Brubeck Quartet.

The Arkansas Arts Center is one of the nations's first regional cultural centers. It is unique in that it provides a completely integrated program incorporating classroom instruction, a well-rounded theatre series to promote all areas of the performing arts, a diversified exhibition schedule, and statewide services which include the Artmobile that travels throughout the state with original art objects.

I hope that your schedule can be arranged so that you can be with us during this festive occasion.

Sincerely yours,

Mrs. Winthrop Rockefeller President, Board of Trustees

earmette 5 Rockefell

April 22, 1963

Sen Francisco 2, California SKI Sutter Stragt Maxwell Calleries Mr. Fred Maxwell

Dear Mr. Maximille

for your information. good deal of the time but now have all the material assembled I am sorry to be so late in replying but I have been samy a

the technique. tions to say nothing of the gredibly inemt effort to duplicate for his rurogees although he injected a few very slight wartscolor and no doubt the lorger upid one of the color reproductions publications. It arreared in foure and in Aspairs in full was reproduced in several books and in a respect of Katlonal both agre and abroad and in major exhibitions. In addition it find that till THERED was super at least transprose times with mossibly two or three exceptions - is enclosed. Sou will this painting appeared before it was sold. A condicte list .. in various exhibitions in saddition to the many ciners in which Out who have had it for a great many years and have shown it but signs is in the possession of "the sud days dames of GIRL THINKING - oil, painted in 1935 by Yasac Anayosid. Tite and utter fake. The original measuring 50" x 40" is outitled First of sil I must advise you that the nainting is a complete

Consequently I think it sould be advisable for you to suggest of this forgery so that there will be a parament a ficial record. the Archives and will saying both letroit and the whitney Museum I are retaining the obotograph and the color transmerency for to the owner that he have the signature removed immediately or destroy the painting. You have probably heard of the tentative plans to areate a department under forerment ampun vision to stop the Classes fakes and object decembe so prove fest in conducted temps and to place much depositeent major to line. decisionment despitat sometime to the extendemental chances epidedho nossession or exhibited through us until it was sold to the Ligouple very much tipe to hear from you about the disposition. and the contract the second of the second se I did not bother the check with the for Students Leegue for two

April 22, 1963

April 27, 1963

Mr. John Leeper, Director Marion Koogler McNay Art Institute 6000 North New Braunfels San Antonio 9, Texas

Dear Johns

As usual it was good to hear from you. Since your visits are few and far between it willow a treat to see you in June. I hope you make it early enough "at the end of the month" so that we can all have some fun. I have just rehired my old and excellent cook and can really have a party. The gallery closes for the summer on June 28th and I will be off to Connecticut - thank heavens - for a much, much needed rest but will be on tap and 51st Street until them. Do let me know in advance when you plan to return. Send me a picture post card but please don't make it Whistler's Mother or Mona Lisa. I hope that you and Blanche (I couldn't have called her Bertha; did II) are going to Portugal for fun and have no work assignment.

The Tseng Yu-Ho purchased by Robert Robin was too good to send off without being seen in New York and with his permission I retained it for our current exhibition (The 37th Annual, if you please). It looks magnificent and has burned up a number of would-be buyers. I am very happy that he decided to present it to the McNay Institute. That boy sure has marvelous tasts and besides is one of the most charming people I have met.

I think you are utterly silly to return the five "fine paintings" referred to in your letter. All the museums would save a lot of work and needed funds by keeping all the consignments, example. It would also save a great deal of work at the gallery as it would relieve us of all the consignment invoices, checking out and in, etc. I think I will start a campaign for one-way trips in connection with all exhibitions so that both museum directors and gallery directors can relax and do more useful things like attending other people's openings, cocktail parties, and reading comics. Will you join me in this campaign?

Have a gorgeous time abroad and do come and see me enroute to Texas. My very best regards to Blanche and you.

As ever.

Mme. Gerda Bassenge Kurfurstendamn 206 Postscheckkonto: Berlin West 1 Berlin 15, Germany

Dear Mae. Bassenge:

Thank you for sending us a catalogue of paintings and drawings by Manfred Bluth.

While he is undoubtedly a most interesting artist, we concentrate entirely on the work of American painters and sculptors in this gallery, as we have for a period of 37 years. Since the majority of the galleries carry both European and American art. I am sure that you will have no problem in making a contact shortly.

Sincerely,

FOH:1k

recorders are responsible for obtaining written permission from both wrist and purchaser involved. If it cannot be established after a reasonable search whether an artist or surchaser is fiving, it can be assumed that the information any be published 60 years after the date of sale.

M. B. KAPLANSKY 54 DLD PARK ROAD TORONTO 19, ONTARIO

april 13, 1963

Dear Edith, Just a short note to say hello. We are back from our trip to Jarael. Our daughter has been married aff. Our son-in-law is a real nice guy, and our trip was very lovely. Ahope everything is fine with you. Enclosed is a cheque for 500, xx so you will know, I haven't forgotten your gallery. any news of the Passoner Hagaddah that Ben Shahn was doing. Regards from Mucel,

Kup

April 13, 1961

Miss Esthern Comble, Director The Manteleir Museum Manteleir, N.J.

Door Hine Combies

I am writing to Mr. Reymant at the same time. We are helding an Inhibition here at The Demeters Callery which I feel you should definitely see and as the time in growing short this letter is in herte. The show titled "Abstract Painting in Inswise, 1986 - 1922" will slow Saturday April Elat. "

It is one of the most interesting exhibitions over long on the

valle of our fallesty. I do hope to not you note work.

I remain -

Simperely years

John Maringle.

rier to publishing information regarding sales transactions, searchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be tablished after a reasonable search whether an artist or urchaser is living, it can be assumed that the information my be published off years after the date of take.

• baker paper company

S BROAD STREET

Since 1899

BEVERLY - 1-8080

OSHKOSH

WISCONSIN

20 April 1963

The Downtown Gallery 32 East 51 Street New York, N. Y.

Attention: Edith Halpert, please!

Dear Mrs. Halpert:

I received your Spring 1963 announcement telling of new examples by Davis, Rattner, Shahn, etc., and I am wondering what you might be showing in the lower price range by Shahn.

Have you any drawings in your exhibit by Shahn?

I respect your choice in art, and if you have any suggestions to make I shall give them every consideration.

Kindest personal regards.

khbims

Sincerely, Sector Health H. Baker

Mr. Robert S.L. Strider, President Colby College Waterville, Maine

Dear Mr. Strider:

I am very greteful for your invitation to the opening of the Sequicentennial Exhibition at Colby College. I was hoping to take advantage of this invitation but since both John Marin, Jr., and I cannot be away from the gallery at the same time, and it seems more fitting that he be present on this occasion as the som of the artist and a Maine resident, I am obliged to send in my regrets.

However, I hope to get up to Colby subsequently to ace the exhibition and my many friends in Waterville.

Sincerely,

ROH 11 kg

nior to publishing information regarding sales transactions, meanthers are responsible for obtaining writtes permission can both artist and purchaser involved. If it cannot be stabilished after a reasonable search whether an artist or inchaser is living, it can be assumed that the information by the published 60 years after the tute of sale.

Galerie Bonnier

Gérant: Jan Runnqvist Avenue du Théâtre 7 Lausanne Téléphone 021/23/93/47 Adr. tél. Galeribo

30 April 1953

Dear Edith:

Although I agree with you that the 600 dollars offered by the Kennedy Gallery for the lot of Chambers is much too low and in no way reflects the three hundred each which was the suggested price mentioned by you in a p previous letter, I find it difficult to make a decision. What will it cost to have the pictures cleaned and framed? If it can be done for not more than 150 dollars it might be worth the risk of an auction. In your opinion what could they bring at auction, based on past experience.

If you could let me know by return I'll give you my decision at once.

With kindest regar's from Marion

As always

Dack

rior to publishing information regarding sales transactions, meanthers are responsible for obtaining written permission can both artist and purchaser involved. If it cannot be stablished after a reasonable search whether an artist or archaear is living, it can be assumed that the information sy be published 60 years after the date of sale.

CLASS OF SERVICE

This is a fast message unless its defetred charactor is indicated by the proper symbol.

WESTERN UNION

TELEGRAM

SF-1201 (4-60)

DL = Day Letter
NL = Night Letter
LT = International

W. P. MARSHALL, PARRIOTIV

The filing time shown in the date line on domestic relegrants is LOCAL TIME at point of origin. Time of receipt is LOCAL TIME at point of destination

PFA176 BB388

B HNA029 PD HANOVER NHAMP 24 305P EST EDITH HALPERT, THE DOWNTOWN GALLERY

32 EAST 51 ST NYK

RECEIVED YOUR LETTER OF APRIL 22 PLEASE WIRE US AMOUNT OF INSURANCE TO PLACE ON YOUR LOAN

14). Darlwork

1963 APR 24 PM 3 28

April 14, 1964

Mr. Bertlett H. Hayes Jr., Director Addison Gellery of American Art Phillips Academy Andever, Massachusetts

Dear Barts

Endworth delivered the balance of the Folk art sculpture which was lent to the Des Moines Art Center and to the Addison Gallery.

I have already reported on the items which were returned on March 31st, listing the items which were damaged. Now, in addition, I can report on some additional mishaps and, if I sound like a take-off on the "Perils of Pauline", I hope you will understand.

Asserding to the receipt dated January 30th you listed the following with the notation "condition good".

- #1. Calted Horse, Saddler's Sign
- 2. Milkmen with Cov, Dairy Sign
- 3. Symbol of Justice, Court House Figure
- 4. Fireman, Whirlinia
- 5. Indian Warrior, Cigar Store Figure
- 6. Red Mill Inn, Tavern Sign
- 12. Butcher's Sign
- 13. Peacock, Tingmith's Sign

I can now report that of these, the condition when received at the Gallery here did not correspond with your report, and these are described below.

April 13, 1963

Mr. Edwin Gilbert 16 Rue Henri-Barbusse Paris 5, France

Dear Gilt

Hellelujah! Your letter contained the best news I've had for years and my only regret is that you will arrive when I am no longer in Connecticut. But I hope that you will spend some time in New York before you embark for Bridgewater.

I am sure that you and Virginia have thought this over very carefully before making the decision. No matter how you slice it and no matter how we all carp about the U.S.A., there is a tempo which one can't shake forever, And since you plan to spend more time in New York the shift from one mood to another should be most stimulating and of course, for selfish reasons, I am overjoyed with your plans to return. I suppose it will take a hit of time for Holly to make the adjustment and that as she grows older she will appreciate her European experience more than she does at the present time. According to the Newtown Bee. in the Situations Wanted department, there are more visiting maids available than heretoform. Why, I can't explain - and I'm not taking a chance because in my present state of inertia, fatigue, etc., I am delighted that Albert wants to come back and is in a better state of repair at the moment. In any event he certainly makes no confortable in Newtown and perhaps he will no longer drive me made in New York once I, too, make the adjustment. Actually I have been much happier this winter without any help and have been fed just as well as in the past without any nervous fits upstairs and without demands for more pots. Last year Norma Marin and I counted 6) pote of various sizes, designs, etc., all jamed into the huge cabinet in the kitchen with an additional lot in a corrugated box tucked away in the attic. Maybe I can make lamps out of these and sell them at the crossroads. In any event I'll look forward to a quiet summer in Newtown - pots or no pots - and am overwhelmed with joy that I will be seeing you. I don't want to spoil your Corsigs vacation by asking you about the Bridgewater house and how the havon was caused and so I will sign off with lots and lots of love to you-all.

As ever,

Mr. Gilbert S. Edelson Assistant Secretary Art Dealers Association of America, Inc. 575 Medison Avenue New York 22, New York

Dear Mr. Edelson:

I finally received word from Rattner and am now in a position to give you the valuation you requested. This appears on the enclosed form.

I hope that you will let me retain the photograph for our records as this transaction via Raymond Lowey and the artist (with Philip Lipstein) occurred before Rattner was associated with this gallery and we would like to add this photograph to our records.

Sincerely yours,

EOR:1k

scarchers are responsible for obtaining written permission om both stist and purchaser involved. If it cannot be stablished after a reasonable search whether an artist or rebaser is living, it can be assumed that the information sy be published 60 years after the date of sale.

Prier to publishing informatio, i regarding sales transactions, respectable are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

612 Brown Street Philadelphia 23, Pa.

April 19, 1963

The Director
Downtown Gallery
32 East 51st Street
New York, New York

Dear Sir:

I purchased a Leger from Kurt Valentine in 1944 (photo enclosed). It is a small oil (19x26) on canvas board and is one of the oils Leger painted in the United States. I believe they were all on canvas board and the same size and the entire output was called "The American Scene." I have #77 Element Metalique.

I have had several requests to sell it or give it out on consignment at either a flat sum or percentage. I would consider selling the picture if I can get an attractive price. I understand that one feature which makes the picture of special interest is that it is one of the few Leger painted in the United States. The picture was under glass as it was not entirely dry. I have never taken the glass off.

If you are interested, please write me.

Sincerely,

FB: i

Francis Bosworth

Mrs. Henry L.F. Kreger 2283 Chatfield Drive Cleveland Heights 6, Ohio

Dear Mrs. Kregers

We are shipping your painting NEAR ABIQUIU, NEW MEXICO AL today and we trust you will receive the painting in good condition. We are now enclosing a receipt form and we would appreciate if you kindly sign and return this to us after you have received it.

We would like to suggest in regard to the Plexiglass, that you do not use any water on the glass at all. Just wipe it off with a silk cloth.

Thank you once again, and I hope the painting gives you and Mr. Kreger a great deal of pleasure in the future.

Sincerely yours,

John Marin, Jr.

JMrtlk

1、我用香味用日本品中日下

reactions are responsible for obtaining written permission has both artist and purchaser involved. If it cannot be labilitied after a reasonable search whether an artist or rehaser is living, it can be assumed that the information by the published 60 years after the date of sale.

Rabbi Robert I. Kahn, D. H. L., D. D.

1900 SUNSET BLVD., HOUSTON, TEXAS April 16, 1963

Dear Mr. Wolf,

I am very sorry for slip of typewriter. Dates of our Fastival are January 23 to February 8, 1964.

Sincerely yours,

This is for Festival of Bible In Ant, Houston

Robert I. Kahn

April 24, 1963

Hedwig S. Kuhn, M.D. 7142 Hohman Ave. Hammend, Ind.

Dear Dr. Kuhn:

I regret that I cannot tell you where to obtain a portfolic of Georgia O'Keeffe reproductions. There are none for sale here at the gallery, and, for that matter, I have not seen one in a New York store for many years.

I am sorry that we cannot be of greater help to you, for I am absolutely at a loss as to whom you might contact.

Sincerely,

Jay Wolf Assistant Director or to publishing information regarding calca transactions, carebors are responsible for obtaining written permission in both artist and purchaser involved. If it cannot be obtained after a reasonable scenth whether an artist or chaser is living, it can be assumed that the information y be published 50 years after the date of sole.

April 22, 1969

Miss LaRes C, Calame Amon Carter Museum of Western Art 3901 Camp Sowie Boulevard Fort Wesths 7, Texas

Dear Miss Calamet

Your exhibition of New Mexican painters is of great interest to the writer and I would be very grateful if you would send me at your earliest convenience a catalogue of the exhibitions

Thank you for your cooperation.

Sincerely yours,

John Marin, Jr.

JMrilk

LAW OFFICES OF

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JACK G. FRIEDMAN
IRVING CONSTANT
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ROBERT B. GLUCKMAN
RONALD GREENBERG

598 MADISON AVENUE NEW YORK 22, N.Y. PLAZA 9-2700

April 18, 1963

Mrs. Edith G. Halpert Downtown Gallery, Inc. 32 East 51st Street New York, New York

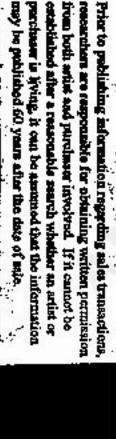
Dear Edith:

With reference to your letter of April 15th, you have furnished the cost of the items which the Gallery is giving and the cost of all the present Gallery inventory. However, as stated in the first paragraph on page 2 of my letter to you of April 1st, Washington asked for the market value of the gift, and when I phoned you on my return, you objected to giving market value or cost figures and I agreed with you. We further agreed that all that I would advise Washington would be that you will affirm that the value of the items given by the Gallery is less than half the value of all the Gallery assets.

I think that our decision in my telephone conversation with you and as set forth in my letter to you of April 1st should be followed, and therefore we should not give the cost figures which you have furnished.

In view of our foregoing decision, I advised you in the last paragraph of my letter of April 1st that you need not furnish me any data as to values but merely need answer the items 3, 4 and 5 in my letter. Item 3 asked for the facts as to the charitable gifts made by the corporation in the past. The following figures were furnished to me by Mr. Oberfest as to the prior Gallery gifts:

ari- bution



Suggested Additions -2

the gift and give it their official stamp of approval. Of course, all gifts will be announced to the local press, and they will be designated in the galleries during the show with special mention of the donor.

It is hoped that radio and television will also convince
Milwaukeans that they should all help collect art for their city.

If dreams are realized, a disc jockey might conceivably wax

lyrical between records with: "You know Whistler painted something
else besides his mother. . . and oddly enough it's entitled "Nocturne".

Now we don't play many nocturnes on this program, but you ought to
see the one at the Milwaukee Art Center. If we don't get to keep
this painting in Milwaukee, we are all sick, sick, sick."

Naturally, Atkinson is hoping that previous important donors will find works that they want to see remain in Milwaukee. This special group will be invited to the ultra, special, special preview with civic dignitaries. Naturally, they will respect the level of quality in the collection, as well as some of the bargains in areas in which Atkinson feels the prices will be going up, up, up, such as ethnic and American. They will have a chance to study the directions in which the MAC collections may go. They will also have an opportunity to study the current state of the market.

Atkinson is direct with his appeal to the hometowners by including a color lithograph by an unknown American in the 19th century, entitled "View of Milwaukee" for \$375. Also included is an oil on pierced canvas by an unknown American, entitled "Chicago

Mrs. Richard Black, Curator Abby Aldrich Rockefeller Folk Art Collection Williamsburg, Virginia

Dear Mrs. Black:

I am writing you in the absence of Mrs. Halpert who is out of town at this time.

I cannot tell you how shocked and sorry I was to receive the condition report of the three pieces of folk art sculpture which you so kindly lent us for our SIONS & SYMBOLS - U.S.A. show. Knowing the fragile condition of the objects (the paint and gesso of one of the Hessian Swordsman was loose when we received them), I made a point of checking the packing myself; and therefore I am in a position to know that they were packed as tightly and carefully as possible.

I commot imagine what Railway Express must have done with the crates but I only can presume they were badly tossed about.

If you will get the approximate cost of repair to the damaged objects, you may be sure that we will take care of it.

Again my deepest regret. I know how very upset we are when pieces are returned to us in damaged condition, so I can well understand your feelings.

Sincerely.

Jay Wolf Assistant Director

JWIIk

rior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission comboth artist and purchaser involved. If it cannot be dahlished after a reasonable rearch whether an artist or archaner in living, it can be essumed that the information by be published foll years after the date of sole.

Kra

April 15, 1953

Mrs. Richard Elsch, Director Abby Aldrich Hocksfeller Folk Art Collection Williamsburg, Wirsinia

Deer Merys

and anologing totarion I have on Mass Tokken of Brocklyn, which In any event, will send you whatever information you requested and again one of these days I will locate photographs of the other Stattinius, and the portraits. Incidentally have Jobs (1998) found any with sighatures? Somehow I have a vague recollection that Copporatown outs a watercolor which is so inscribed of and entry the collegious would as anamables so Mak it stoted enable monic of cit. "- estribuse or sime the transmission decreases obtains. "more intended on the tighted of the to the indicatoring. It agy rold hooks i will had galle a fine of the chiev attribuggs duced by the mose sostilled braid. It is some the time to so through ture and whoever this intiat any be I do nost in they were area Stattinius. I have and coverst orbor examines of souther na-BENIARING that he had been tale ord trailly it the tainted by I purchased the former the comer told me after I had onthe for we have disting as a most thill by in relation to Stathinkus. Then lection has been proceed together with another photograph which The photograph of WR. AND TES. COLEGEST MONTH in my private col-

shiell has been taped during the past year by Harlan Philips percola, at the request of the Ford Jeundation. First I was reductant.

But has feel rather relieved that I lent myself for this purposes and after I read the transcript whise I regard the transcript which I will take with me to Connecticut this coming somer. I waget even come down to will lamburg, and with your permission; do the could obe king sanistation bills which I will remove from the wardings where they are stored so that the records will bece at the one and for all these. I am doing the sume in Polar ties to contemporary art but in any event the Archives in Polar ties to contemporary art but in any event the Archives in Polar ties been willed all the material I have in Both the American roll for the part and the Downton Callery. Ferhald it is hist as well to let it ride at that Too know that I was filling about I was sold to let it ride at that Too know that I was filling about I was a well to let it ride at that Too know that I was filling about I was a well to let it ride at that Too know that I was filling about I was a well to let it ride at that Too know that I was filling about I was a well to let it ride at that I was a well and the process of the contemporary in the contemporary in the contemporary.

(GODF 49)

- 2 - April 15, 1963

April 22, 1963

Mr. Truman H. Brackett, Jr. Assistant Director of Galleries Hopkins Center Dartmouth College Hanover, New Hampshire

Dear Mr. Baackett:

Thank you for your letter.

Indeed we will be very happy to have the consignments ready for you when you call at the gallery. Within a few days we send you the consignment invoice so that you may have the objects insured before they are removed from the gallery.

Perhaps you will find it convenient, after you make your various selections in town, to include the BASEBALL PLAYER which could be wrapped properly and placed so that it would not occupy too much space. However we will let you make your decision when you call to see us. I look forward to your visit.

Sincerely,

TOTAL . S ...

Prior to publishing information regarding sales transactions, respectates are responsible for obtaining written permission from both artist and purchaser involved. If it counct be established after a responsible search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Douglas Horusjo

The Library of the Pushkin Fine Arts Museum, Moscow, gratefully accepts the receipt of 1 John Marin New York 1963 2 June
and Symbols USA 1720-1860 Exhibition 3)
Morris Broderson Eshibition 1813
and sends you in exchange in Kanala Lapturium Willen
Toe luyes isoopas. We et 6 M. 1857 r & Tane u Nea Toyn
and sends you in exchange (1) Kangela Raptonium William Toe lupes insofras. We et 6 M. 1857 r & Tanc u Nea Tour Please confirm the receipt June. Kapen Frequent III. 1988.
Director of the Museum J. July Mar 98.

April 19, 1963

Rev. Anthony J. Lauck, C.S.C. Director, Art Gallery University of Notre Dame Notre Dame, Indiana

Dear Father Laucki

The John Marin watercoler FRANCONIA RAHUE, WHITE MOUNTAINS which you recently acquired for The University Art Gallery at Notre Dame, to the best of my knowledge has never been exhibited prior to your purchase. This can be emplained because my father withheld a number of watercolors and oils in his studio for many years and he treasured these very highly. Your picture was one of this group, and it was only a few months ago that I had this painting framed for the first time. Actually, very few people have seen it and I feel that it is a very fine example of the work of John Marin.

It gives me great pleasure to know that one of my father's paintings is in the collection at Notre Dams and I hope it will bring great pleasure to all who have the opportunity of seeing it.

Sincerely yours,

John Marin, Jr.

JMJr:1k

dor to publishing information regarding sales transactions, searchers are responsible for obtaining written permission can both artist and purchaser involved. If it cannot be ablished after a reasonable search whether an artist or archaeer is fiving, it can be assumed that the information say be published 50 years after the date of sale.

dorontown gallery est 51 st. Street New York

April 23, 1963

Mr. Mitchell Ragovin Internal Revenue Service Room 3007 Washington, D. C.

> Re: Oifte by Edith C. Enlpert and Downtown Gallery, Inc. to Corcoran Gallery.

Dear Mr. Regovins

At our conference on March 29th, you asked that we furnish certain additional information with respect to the above matter.

- the collection which is being given. It would be extremely difficult, and purely a matter of expert epinion, for anyone to attempt to fix deliar valuations for the various items of the collection. If what is desired is some idea as to the overall value of the gifts involved, I am sure that the Corcoran Gallery could do this and it would be more appropriate for them to do so. However, Mrs. Halpert can state the relative values of the gift as compared with the entire assets of Downtown Gallery, Inc. Mrs. Halpert will affirm most definitely that the value of the items being given is less than one-half of the value of all the assets of Downtown Gallery, Inc. I believe that this is the pertinent consideration from the tex viewpoint.
- 2. We were asked to indicate what charitable gifts had been made by Downtown Gallery, Inc. in the past. The charitable contribution deductions taken by Downtown Gallery, Inc. during the past four years are as follows:

Finest Year Ended	Contribution
August 31, 1962	\$3,290.00
August 31, 1961	2,487.08
August 31, 1960	2,873.00
August 31, 1999	2,395.00

researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

April 29, 1963

Mr. Edward H. Turner, Vice President for Development Colby College Waterville, Main

Dear Mr. Turner:

Thank you so much for your letter of April 26th.

In checking with the Northeast Airlines I find that the only fleight I can take on Saturday, May 4th, from New York, leaves New York at 8:30 AM and arrives in Portland at 10:46 AM. The fleight which you suggested does not operate on Saturdays. I am wondering if you will have a car at Portland to meet this arrival and would appreciate hearing from you in this respect.

Sincerely yours,

John Marin, Jr.

JMr. slk

toucom (maybe you could with her seventeement me tramelled at right and staffed at various islands during the daytime . The votiging of quirent us and we had a lovely lunge gulp at each place we stopped textings the most interesting was Theses, which isn't even in Greece that in Luckey, where one civilization was built in another from 1000 B.C., and where you can are these different phases in the weel preserved ruins. Istanbul, on the other hand, was a ling desappointment. Very duty, people very crookedthe most interesting thing was a church with narvelous Byzantine mosaics. Blue Mosque also impressive, as was the view of the torn from the water. At sunsit with the minerals all turing on top y each other, it does have the quality one expects ? Constantinofile-If ere all fine- Hally loved her sking appelition of come back with a medal. She's now also first in her class- briedentally we have to have I litters y character reference for her for Runney Heele School - mut that a real (our)

April 12, 1963

Mr. Edward H. Dwight, Director Munson-Williams-Proctor Institute 30.2 Geneses St. Ution, N.Y.

Dear Mr. Dwights

On March 23rd, I wrote to the Registrar requesting a receipt for WALL PAINTING by George L.K. Morris, which the Corcoran Gallery of Art cant your museum for the "Geometric Abstraction" exhibition. The painting is from the collection of Mrs. Halpert.

We have not as yet received this receipt, and we would be most grateful if you could have one sent to us.

I am sorry to have to put you to this trouble.

Sincerely.

Jay Wolf Assistant Director con to protesting intermeter traggining state secondary, according to protesting intermediate for obtaining written permission on both artist and purchases involved. If it cannot be sublished after a reasonable search whether an artist or orthogone is living, it can be assumed that the information sy be published 60 years after the date of sale.

having the corporation retain an interest for her life. In other words, the is willing to have the corporation partitudiately with all title, subject only to the gift passing to her own Foundation if Corporan fails to observe the stipulated conditions, as presently set forth in the proposed Deed of Gift. This would obviate need for the requested ruling (5). Hre. Halpert is willing to do this if this will be helpful to obtain the requested other rulings and thereby expedite the communication of the proposed gifts.

We will swait further word from you with regard

Very truly yours,

Ph/ies

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or to publishing information reporting sales transactions, conthers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be abhinded after a reasonable search whether an artist or archaeur is living, it can be assumed that the information my be published 60 years after the date of sale.

DATE April 29, 1963

CONDITION REPORT is herewith submitted by DARTMOUTH COLLEGE, CHARACTER ART GALLERIES, Hanover, New Hampshire, made after examination of the property listed below; upon receipt from; HETELEXIEST PROPERTY.

NAME OF OWNER: ADDRESS:

The Downtown Gallery 32 East 51st Street New York 22, New York

ARTIST

TITLE

MEDIUM

CONDITION

Abraham Rattner

GARGOYLES IN FLAMES

OIL

OK

Abraham Rattner

GARGOYLES NO. 3, Parts

OIL

Orange impeste center 15" up -crack

Abraham Rettmer

JOB #9

OIL

OK

Morris Broderson

LINES AND FORMS OF CONNUMION

Conache

OX

This examination was made by:

Ellen Mary Jones

Curator

April 26, 1963

Mr. Ortin Riley, Conservator The Solomon R. Guggenheim Museum 1071 Fifth Avenue New York 28, New York

Dear Mr. Riley:

Once again - about the Brancusi painting owned by Charles Sheeler - and hope that I am not getting in your hair.

Have you had an opportunity to study this? If so won't you please send me the information so that I may decide on further action in this connection. I am eager to get things under way before this gallery and many others close for the summer.

Many thanks for your cooperation.

Sincerely,

ECH :1k

Thank you for your information about the glass. We will dicide after the painting arrives whither to leave it on or have the surreum remove it.

Timerely yours
Way S. Kreger

Prior to problishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a researchies sourch whether an artist or purchaser is hiving, it can be assumed that the information may be published 60 years after the date of sale.

April 22, 1963

Mr. Charles Sheeler Bows Lena Irvington-on-Eudson New York

Bear Mr. Sheelers

Works of art loamed for the 50th Anniversary Exhibition of the Armory Show of 1913 will be offered for sale at the Armory on behalf of those owners who desire to sell them. The Settlement would be pleased to offer your work(s) loamed for the Exhibition for sale, if you desire to sell same on the following terms and conditions.

- 1. The sale price would be no less then that set by you. All inquiries with respect to your work(s) offered for sale will be referred to you, except in the event of immediate sale.
- 2. You agree to contribute to the Sattlement 10% of the gross sales price of any work(s) of yours sold at the Exhibition or sold by you to any person referred to you by the Settlement, irrespective of the terms, conditions and time of sale.
- 3. If a sale is effected at the Armory, the work(s) will be delivered direct to the purchaser if payment is made in each or certified check. If payment is made by ordinary check, the work(s) will not be delivered to the purchaser until after the check is cleared.
- 4. No work(s) will be sold on terms other then each without your comment.
- 5. The Settlement will be estitled to retain from the proceeds of any work(s) sold at the Exhibition 18% of the seles price and result the belance to you, in accordance with paragraph (2) above.
- 6. You will be fully responsible for the payment of any sules or other tames applicable to any sale affected on your behalf by the Settlement. The Settlement will sollect on your behalf any sales tax believed due and owing on any sale affected at the Armory.

art which is locally produced, and perhaps to provide our successful bidders with personal works of art which they will cherish through the years, although we obviously make no guarantees in this respect:

We believe that this program will be great fun for all concerned and we most earnestly hope that you will be in attendance.

Sidney S. Zlotnick President April 24, 1963

Mrs. Edith Halpert The Downtown Gailery 32 East 51 Street New York 22, New York

Dear Edith,

I am afraid that I have been so involved in immediate issues here that my few brief trips to New York have left me little time to do many of the things I ought to have done and wanted to do. Please do not misconstrue this for anything more than disorganization on my part. I am extremely interested in the Downtown Gallery and its excellent program. I do very much want to see you and hope we will get together shortly. Jan van der Marck, our new curator, has, I understand, visited you recently and I gather you did have some discussion about the museum. We are in the midst of an extensive remodeling program which we hope to have completed by the time the Guthrie Theatre opens on May 7. That largely accounts for my lack of communication.

Regarding the Bienal, we have already selected the exhibition and I am enclosing a press release which will give the details. I admire Rattner's work a great deal and I am particularly happy with the example we own. As you can see, the exhibition presents one painter only. I wish it were possible to show his work in the Bienal, but the nature of our exhibition obviously precludes it.

Thank you for your congratulations on the Moore sculpture. We are delighted with the piece and plan to put it into our new courtyard. Before long I hope you will visit us again, particularly to see and experience the Guthrie Theatre production.

I am looking forward to seeing you soon. Best wishes,

Markin

Martin Friedman Director

MF:ie

Enclosure

Suggested Additions -3

in Flames*. The light shines through the canvas to make the flames light up in this old fashioned pop art for \$1,500.

Included among the artists are an unusual cross-section of modern and ancient artists including George Bellows, New Guinea primitives, John Marin, Max Weber, Maillol sculpture, Ensor, Primaticcio, Winslow Homer, Kandinsky, Courbet and Hans Hoffman.

- 7. The Settlment will make no representations as to the authenticity or condition of any work(s) offered for sale.
- 8. With respect to a sale of any work loaned by you to the Exhibition effected by you after the close of the Exhibition to a person or persons referred to you by the Settlement, you agree to remit to the Settlement cash or certified check within five (5) days after the date of such sale, 10% of the sales price of the work. In the event the work is sold other than for cash, you agree to remit to the Settlement when and as received from the purchaser from time to time 10% of the periodic payments. All checks should be made payable to the Settlement, and sent to it at 41 West 57th Street, New York 19, New York.

If you are agreeable to having your work(s) offered for sale on the foregoing terms and conditions, would you please sign the enclosed copy of this letter in the place provided for your signature, and return to us in the envelope provided. Unless written or telegraphic instructions to sell your work(s), specifying the selling price, are received by moon on April 28, 1963, your work(s) will not be offered for sale at the Armory.

Yours sincerely,

by: Winslow Carlton

President

Heary Street Settlement

P.S. Any contribution to the Settlement in addition to the 10% would be most welcome.

carobers are responsible for obtaining written permission in both what and purchaser involved. If it cannot be obtained after a reasonable nearth whather an artist or chaser is living, it can be assumed that the information y be published 50 years after the date of sale.

subject basis. Would you consider looking at color slides of my work? Any suggestions as to how I might begin would be appreciated.

Sincerely

Ronald W. Buksbaum

Supervisor, Museum Classes

1' .. .

RWB/co

essenthers are responsible for obtaining written permission rom both artist and purchaser involved. If it cannot be stabilized after a reasonable search whether an artist or archaner is living, it can be assumed that the information by be published 60 years after the date of sale.

ART DEALERS ASSOCIATION OF AMERICA, INC.

575 MADISON AVENUE NEW YORK 22.

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RALPH F. COLIN ADMINISTRATIVE VICE PRESIDENT AND COUNSEL

April 26, 1963

MURRAY HILL 8-7800 AREA CODE SIE CABLE ADDRESS

"ARTDEALAS, NEWYORK"

SUMMER SHOW

The first press release on the Association's summer show has gone out and has brought a series of inquiries from newspapers and periodicals, mainly for information on the works which will be exhibited. The Association is following a policy of not mentioning specific artists or works in any of its press releases. However, we would like to be able to make available to the press a complete list of the works to be exhibited.

If you have not already done so, would you send to the Association as promptly as possible the information which we have requested on the works which you will send to the summer exhibition (name of work, artist, date, dimensions, medium, selling price).

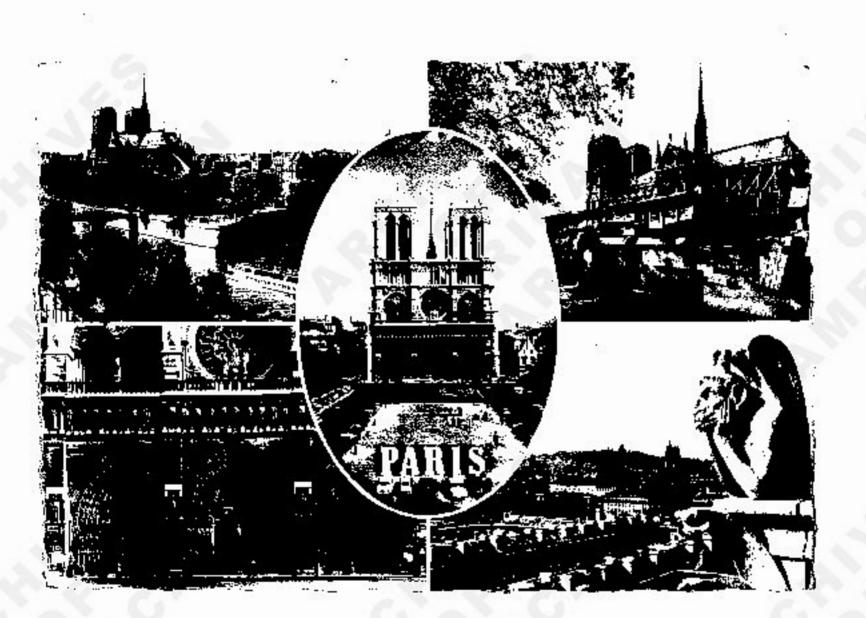
We have had several requests from the press for photographs. The Association will furnish to the press photographs, provided by members, of works to be exhibited. The selection of any photographs for publication will be made by the press. Members who wish photographs of works to be furnished to the press for possible publication should submit such photographs together with the information requested above. In each case, three photographs of each work should be submitted.

A memorandum of all necessary information about the summer show will be sent to all members in a few days.

Ralph F. Colin

- Ballian. pa

rior to publishing information regarding sales transactions, excepthers are responsible for obtaining written permission rom both artist and perchaner involved. If it cannot be stabilished after a reasonable search whether an artist or archaect is living, it can be assumed that the information by be published 60 years after the date of sale.



563

the continue are responsible for obtaining written permission rom both artist and purchaser involved. If it cannot be stablished after a reasonable search whether an artist or archaer is living, it can be assumed that the information by be published 60 years after the into of sale.

ERNST, CANE, BERNER & GITLIN COUNSELLORS AT LAW 5 WEST 45TH STREET NEW YORK 36

MELVILLE H, CANE PINGUS SERNER PAUL GITLIN

TELEPHONE JU 9-1840 CABLE ADDRESS "ERFOCA, N. Y."

April 16, 1963

Mrs. Edith G. Halpert The Downtown Gallery 32 East 51 Street New York 22, N. Y.

Dear Mrs. Halpert:

I've now heard from my daughter in answer to your letter of April 5th. Her decision is to keep the two pastels in any case and to sell the charcoal drawing at a price mutually acceptable; otherwise to have you return all three paintings in their present condition. Evidently she prefers to retain the paintings rather than to sell them. I must, of course, defer to her wishes.

Please let me hear from you in respect to the charcoal drawing. I am grateful to you for your interest and helpfulness.

Sincerely,

Munile Car

MHC: VRI

4525 Oak Kansas City 11, Mo.

WILLIAM ROCKHILL NELSON GALLERY AND MARY ATKINS MUSEUM OF FINE ARTS

SALES AND RENTAL GALLERY April 19, 1963

The Downtown Gallery 32 East 5! St. New York 22, N.Y.

Dear Miss Halpert,

We would like to have you send us Shahn's 'Sacco & Vanzetti' and the Scientist', if you still have them available. We have had these two orders come in and would really like to keep some of his prints in stock at all times, if it would be possible.

Thank you for your cooperation and hoping to hear "" from you soon.

Sincerely yours,

Mrs.) Joan Dillon

Mr. Martin L. Friedman, Director The Walker Art Center 1710 Lyndale Avenue South Minneapolie, Minnesota

Dear Martint

It has been so long since I have had any communication trom you that I would'r whether I had done something to offend you. I have no sense of goillt, merely regist in not having seen you for so long a period.

When I returned from a trip this afternoon I found in my huge stack of sail a latter from Abraham lattner who as you say know has been living in Paris for the past three years. In this letter he mentioned that the representative of the Sas Paris Plensl culled on him in Paris and expressed a hope that Satings rend a called on him in Paris and expressed a hope that Satings rend a called him at his studio.

Your April eslender carried the announcement that The Univer Art Center is organising the American section of the exhibition and before I send attent a realy about the blanks thought it access is stince to get in touch with you since the selection ebvicually will be in your control. The Francisher representative, or whosever it was also called on Entiper, made no comment to that effect and I am wary enclined to training the situation very quickly so that equilifient preceding remaining his affairs. The post precipitation with mismanaging his affairs. In the post initial property of the configurations of no your later as brain that the according to the brain part that the correct as an incomment of no your later.

And in come in to see me. Why want heat regards.

Sinceraly,

Mr. Martin L. Friedman - 2 - April 22, 1963

to publishing information regarding sales transactions, urchars are cosponsible for obtaining written permission a both artist and purchaser involved. If it cannot be blished after a reasonable search whether an artist or baseer is living, it can be assumed that the information be published 60 years after the date of sale.

MRS. GERTRUDE AMIDAR TWO HUNDRED JACKMAN AVENUE BRIDGEPORT 4. CONN.

28 April 1963

Dear Miss Halpert:

At the suggestion of Mr. Sam Hunter at Brandeis University, I am writing you for the name and address of the sculptor who works in styrofosm (bronse) and whose last name begins with "D", I think, and who is connected with M.I.T.

If you have any of his work on display currently, I would very much like to see it.

Thank you very much for any help you may be in a position to provide.

Sincerely yours,

Scatericle Quenticax

P.S. I am a sculptor and the sister of Lily Harmon, painter.

Mr. Carleton Whitehead, Assistant to the President Reed College Portlend 2, Oregon

Dear Mr. Whitehead!

The pictures by Ben Shahn which were lent to Reed College were returned to us yesterday.

Unfortunately, in the case of four of them:

AGITATOR, 1936 25 SACCO, 1931 25 VANZETTI, 1931 25 IMMORTAL WORDS, 1951 +2, 15

masking tape had been placed not only over the glass but also over the gold frames. It is impossible to remove masking tape from the gold frames without taking off all the gold leaf; and therefore the frames for these four pictures will have to be redone.

I do not know the cost of reframing, but, as soon as I have been in touch with our framer, I will inform you so that you may report the matter to your insurance occupant for refund.

I do hope the show was a great success.

Sincerely,

Jay Wolf Assistant Director

Jwalk

nor to publishing information regarding sales transactions, marchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be abliated after a reasonable search whether an artist or rehaser is living, it can be assumed that the information by be published for years after the date of sole.

is completely gone in several spots. In many other areas, it is loose. However, Since we got the clock last Fall, we have lost very little, if any, paint off of the face. We would like to have it restored completely. If that is not possible, we would at reast like to do something that would keep it from being any more damaged than it now is As I said previously,

there is no one in this area of the Country that can do this work properly, and we would very much appreciate any help you can give us.

the "Signs and Symbols" catalogue, I noticed that the Milkman with Com and the Wheel of Fortune were not listed as being owned. privately or by museums. Are these for sale? If so, I would be interested un prices and a photograph of the former for which I would pay. I would like

not to publishing inframentant regarding sales transctions, and transctions to transcent of the property of the control of transcent of the property of the control of transcent of transce

April 23, 1963

Mr. Bernard Osher 30 Alfred Street Biddeford, Maine

Dear Mr. Osher:

I am writing you to advise that you kindly place the proper insurance valuation on your new Marin which you purchased from us. This should be insured for the full value.

We would like to ship this on Friday of this week and it should be covered before it leaves the gallery and we would therefore appreciate if you inform us as soon as the picture is covered.

Sincerely yours,

John Marin, Jr.

JEJrt1k

april 26, 1963

Deare & Edoch -I found the enclosed undated letter in the the bade of the writing pad - It was obviously written while I was under the train dryes and Hod known where the next page is - It amused no (bitchy though of is) so the sending of m- (Just remembered I copied of +

Justher news y the Kathriers- Again, and not always, quit between us chickens, ale is really with terribly tweether hurt that you didn't write to him after receiving the pictures he sent on- I suggested that perhaps you hadred gotten them but he says no he has the signed receipt, or some such - They are said that we are leaving. I think expecially as as that's what all would tile to do but he has no place to work in 11. 9.

naturally, we could want to see you! It is a shaw that you will have left Newtown when we arrive. Hope it all months out well with albert. Is he still married or did they divorce or something? Our trip to quece was marvelons. He berefolis is the most heartiful thing in Europe and Arreve is fascinating. If course a crisise is and Arreve is fascinating. If course a crisise is not have but this me was nice because

tior to publishing information regarding rates transactions, searchers are responsible for obtaining written permission um both artist and gurchaser involved. If it cannot be tablished after a responsible search whether an artist or archaver is living, it can be assumed that the information my be published 60 years after the date of sale.

ART DEALERS ASSOCIATION OF AMERICA, INC.

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MURRAY HILL 5-7800 AREA CODE ME

CABLE ADDRESS
"ARTDEALAS, NEWYORK"

April 23, 1963

TO: All Members

FROM: Ralph F. Colin

SUMMER EXHIBITION

This memorandum is being circulated now because some of our members have indicated that they will shortly be leaving for the summer.

I am happy to report that virtually all members of the Association have indicated that they will participate in the Association's summer exhibition.

In order to prepare the catalogue, we will require from all members on or before May 15th definite information on the works they intend to exhibit. For each work exhibited, the following information should be supplied:

- (a) Name of work
- (b) Artist
- (c) Medium
- (d) Dimensions
- (e) Price
- (f) Any information which the member feels would be helpful in selling the work.
- (g) If the work has been sold, the name of the collector, if the member desires.



43 Winslow Road, White Plains, New York

April 28, 1963

Mrs. Edith Halpert The Downtown Gallery 32 East 51 Street New York 22, N. Y.

Dear Mrs. Halpert:

In a few days I will telephone you about an informal screening we are having for Mr. James Fosburgh, who is our advisor on the White House Paintings film. Mr. Fosburgh was unable to attend the press preview last Wednesday and has asked to see some offthe films. I am particularly anxious for you to see the Sheeler film, and thought you might like to see the 15 minute White House film as it now stands. Anyone you might think would be interested would be most welcome. I think Col. Garbisch and a few others will also attend.

The place: Filmsounds, Inc. 128 East 41 Street Second floor

Mrs. Jensen and I were most flattered by your comment after the preview last Wednesday and wished we had had a tape recorder! Seriously, we would like to have a quotable remark from you as The Westinghouse Broadcasting people intend to make a collection of the various comments. We are hoping for enough enthusiasm for this series to be able to go on to the more modern ertists.

With best wishes.

Howard C. Jensen

Maril 22, 1963

Mr. Martin L. Friedman, Director The Walker Art Center 1710 Lyndale Avenue South Minneapolis, Minnesota

Dear Martin:

It has been so long since I have had any communication from you that I wonder whether I had done something to offend you. I have no sense of guilt, merely regret in not having seen you for so long a period.

When I returned from a trip this afternoon I found in my huge stack of mail a letter from Abraham Rattner who as you may know has been living in Paris for the past three years. In this letter he mentioned that the representative of the Sao Paulo Bienal called on him in Paris and expressed a hope that Rattner send a painting and fill in the blanks which were left with him at his studio.

Your April calendar carried the announcement that The Welker Art Center is organizing the American section of the exhibition and before I send Matther a reply about the blanks thought it advisable to get in touch with you since the selection obviously will be in your control. The Brazilian representative, or whoever it was who called on Matther, made no comment to that effect and I am very eager to straighten out the situation very quickly so that the artist won't think that I am mismanaging his affairs. You know was well her artists react. Thus I would be not grateful if you would get in touch with the fair of the know what the score is and whether or not you plan to have a group show as well as a one-man exhibition by Gottlied.

And do come in to see me. My very best regards.

Mincerely.

ECHIFF
ECHIFF
Friedmen - 2 - April 22, 1963

Dean Edith, april 27, 63

Please excuse the breaty,
but of course we will be
hoppy to land Helix and Crystal
many otherhoofs for your
build words on the film

Street,

Strick

Nutablus Afternay? - GRAND HOTEL

1800 PARIS FOR RENCE ITACH

Notre-Dame - Abside - Les Bouquinistee

La Foçade et le Parvis

Les Trois Partails - Chimère

Den Edith,

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Sour, Edish + Midsey.

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NEW YORK GRAPHIC SOCIETY
Greenwich, Connecticus

Publishers, 210.

April 19, 1963

Mr. Jay Wolf Assistant Director The Downtown Gallery 32 East 51st Street New York 22, New York

Dear Mr. Wolf:

Just a note to thank you for giving us permission to reproduce the photograph, "Babe La Tour," by Davis in THE STORY OF THE ARMORY SHOW by Milton Brown.

We appreciate your prompt reply.

Sincerely,

Burton Cumming

Director of Publications

BC:le

NEW YORK CHICAGO LOS ANGELES DALLAS

PINE PAINTINGS - OBJETS & ART MAXWELL

fallories . 551 Sutter Street San Francisco 2 Garfield 15193

-Page 2-

we will have to reasoure ourselves of authenticity. I wonder if we may call on you again for assistance if we should need it.

Again many thanks for your help in this matter.

Sincerely,

Fred Maxwell

FM: wa

F. M. HINKHOUSE DIESCYDS PHOENIX FINE ARTS ASSOCIATION 1828 NORTH CENTRAL AVENUE PHOENIX 4. ARIZONA PHONE — 284-9348 April 17, 1963

Dear Mr. Wolf:

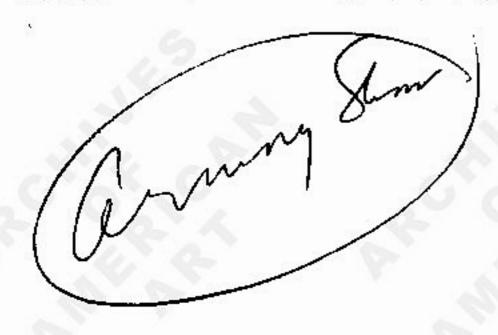
Thank you for your letter of March 30.

We intend to fill your request for a photograph of our Max Weber landscape however it is being reframed and it may be a little more time before we can send the photograph to you.

Sincerely yours,

Norma Jeffries

Mr. Jay Wolf Assistant Director The Downtown Gallery 32 East 51st Street New York 22, New York rier to publishing information regarding sales transactions, escendars are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be stablished after a reasonable search whether an artist or textheser is living, it can be assumed that the information any be published 60 years after the date of sale.



April 22, 1963

Mrs. Edith Halpert The Downtown Gallery 32 East 51st Street New York 22, New York

Dear Mrs. Salperts

Works of art lossed for the 50th Anniversary Exhibition of the impry Show of 1913 will be offered for sale at the Armery on behalf of those owners who desire to sell them. The Settlement would be pleased to offer your work(s) lossed for the Exhibition for sale, if you desire to sell same on the following terms and conditions.

- 1. The sale price would be no less than that set by you. All inquiries with respect to your work(s) offered for sale will be referred to you, except in the event of immediate sale.
- 2. You agree to contribute to the Settlement 10% of the grees sales price of any work(s) of yours sold at the Exhibition or sold by you to any person referred to you by the Settlement, irrespective of the terms, conditions and time of sale.
- 3. If a sale is effected at the armory, the work(s) will be delivered direct to the purchaser if payment is made in each or certified cheek. If payment is made by ordinary cheek, the work(s) will not be delivered to the purchaser until after the cheek is cleared.
- 4. No work(s) will be seld on terms other than each without your consent.
- 5. The Settlement will be entitled to retain from the proceeds of any work(s) seld at the Exhibition 10% of the sales price and remit the balance to you, in accordance with paragraph (2) above.
- 6. You will be fully responsible for the payment of any sales or other taxes applicable to any sale affected an your behalf by the Settlement. The Settlement will solicet an your behalf any sales tax believed due and swing on any sale affected at the Armory.

LOS ANGELES 24, CALIFORNIA

April 24, 1963

Mrs. Edith Gregor Halpert, Director The Downtown Gallery 32 East 51st Street New York 22, New York

Dear Edith:

It was good to talk to you the other day. I have been thinking about Georgia O'Keeffe and the possibility of stopping to see her on my way East. My timing is geared to two talks in Denver on the 5th and 6th of June, and there should be no difficulty in my stopping by to see her immediately before; the only difficulty will be (a) that she does not want the show, (b) that she wants it but will refuse to answer for as long a time as possible just to be complicated. So will you let me know at the earliest of her return and general movements. She probably has not seen my letter—I imagine it waiting for her at Abiquiu. Use your own impeccable judgment as to whether you broach the subject or leave it to me when I can get into the act by telephone or telegram.

Yours ever.

Frederick S. Wight

FSW/rs

April 12, 1963 1930 Oil \$3800. u Marin Sr yesterday W. Kreger spoke the usurance saying here that handles All our policies. H size and title of the sainting which has been given him today! It says now completely ground, all right to ship the enclosing my amount of 8



Prior to publishing information regarding value transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it compot be established after a researchide search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

April 22, 1963

Miss Edith Halpert Downtown Gallery 32 East 51 Street New York, N. Y.

Dear Mrs. Halpert:

Thank you very much for the time you spent with me last week. I know how little of it you have to spare, and it was therefore doubly appreciated.

| have passed on your advice to Georgia Power, and as soon as I have their decision, I shall let you know.

Cordially,

Nine Kalden

Director of Fine Arts

NK/hs

April 27, 1963

Mr. Boris Mirski Boris Mirski Gallery 166 Newbury Street Boston, Massachusetts

Dear Borist

I would appreciate it if you kindly send your bill for the repairs to the Affred Duca sculpture made out to The Downtown Gallery to us.

Sincerely yours,

John Marin, Jr.

JWrilk

P.S. Even though you have received my check for this, please send the bill to The Downtown Gallery

19

GALLERY DOWNTOWN

Consultation service by appointment

32 EAST 51 STREET NEW YORK 22, N. Y. Telephone: Plazo 3-3707

April 25, 1963

Mrs. Winslow Carlton H.S.S. Armory Show Committee 41 West 57th Street Hew York, New York

Dear Mrs. Carltons

Confirming our telephone conversation I have obtained authorisation from Charles Sheeler and from Stuart Davis to offer the following pictures for sale at the Armory Show on Sunday evening. Those are the prices they have set for the oca treitans

Charles Sheeler,	RED TULIPS	\$1,500. less 105
		comission.
Stuart Davis,	BARE LA TOUR	\$2,500, less 10%
Stuart Davis.	DANCE	\$2,500, less 10%
Stuart Davis,	THE DOCTOR	\$2,500. less 105 commission.
		· · · · · · · · · · · · · · · · · · ·

I am mailing this Special Delivery so that it will reach you well shead of time and would like to have the copy returned to us with your signature so that we both assume the responsibility and will have no further difficulty with the artists whom I am representing in this capacity.

Sincerely.

POHILL

Accepted by:

(Hip Winston less ton) Workering 18.55 Ang Law

. O'REEFFE . MATTHER . SHAWN . SHEELER . SPENCER . WEBER

April 13, 1963

Mr. Charles R. Feldstein 932 Edgemere Court Evanston, Illinois

Dear Mr. Feldsteins

Although I hesitated to write to you previously, our accountant has been insisting that I communicate with you about the balance of \$100. still due on your purchase made January 27, 1961 for the total of \$500.75.

I am now enclosing an itemized list of payments indicating that your most recent check was dated December 8, 1961, almost a year and a half ago.

As we are responsible to our artists when pictures are sold by us I am sure you will appreciate the embarrassment that the long delay creates for us both for the artist and the client. Therefore I agreed that it would be best to write and call your attention to this balance as it is possible you may have overlooked that you still owe us \$100.

May I hear from you. Thank you for your courtesy.

Sincerely,

POH-12

April 26, 1963

Mr. Douglas MacAgy 235 East 22nd Street New York 10, New York

Dear Doug!

Thank you for your note which served more effectively than a shot of benzedrine. This was most opportune as the reaction among the protegonists of Pop Ark was rather nasty overall but while I lost some prospective clients I had a bushel of fun and at this stage I might just as well indulge myself at least once a year and I felt SIGNS & SYMEOLS would be an excellent follow-up on Abstract Painting in America 1903 - 1923.

In the same spirit I am sending (under separate cover) a fascinating book I just discovered in a shop window intended for your youngest child in the "Beginner's Book" department. Daddy might be amused with the title. I could not resist this after reading the catalogue of the last show you staged in Bouston. I know it may sound like a "trade last" but it was a brilliant feast of Pop Poetry. By collection of the material is now considerable and during the summer I hope to make a very careful study as an important educational project to join the hipsters in the field. Incidentally did you see the feature in Show Magazine? If not let me know as I received a whole batch of clip sheets and must have at least one extra in my Pop file.

In a few days you will receive a catalogue of our forthcoming exhibition which is an the old fashioned department and I am now enclosing an invitation for you and Mrs. MacAgy hoping that you will come to our opening on Monday, May 6th. It will be so nice to see you.

Best regards.

Sincerely.

EGHELK

Sul April 22, 1963

Mr. Charles R. Feldstein 932 Edgemere Court Evenston, Illinois

Dear Mr. Feldsteint

Our accountant has been pestering me about my reluctance to write "collection" letters and I finally promised that I would do so in a few cases involved.

The statement he gave me indicated that you curchased a drawing and a print by Ben Shahn in January of 1961 - two and a quarter years ago. The total sum was \$525.

You paid regularly until and including December, 1961. Subsequently we have sent you a monthly statement according to my accountant listing the balance due as \$100. I am sure that you overlooked this and am therefore following instructions in writing to you suggesting that the account be cleared so that the artist may be paid in full before we close the gallery for the summer months. Your cooperation will be greatly appreciated.

Sincerely,

FOH 27 kg

tior to publishing information regording sales transactions, expendent are responsible for obtaining written permission non-both artist and purchaser involved. If it cannot be stablished after a reasonable search whether an artist or rechaser is living, it can be assumed that the information sy be published 60 years after the data of sale.

Abby Aldrich Rockefeller Folk Art Collection

Williamsburg, Virginia

18 April 1963

Mrs. Edith G. Halpert The Downtown Gallery 32 East 51st Street New York 22, New York

Dear Edith:

I would love to have several copies of the catalog "Signs and Symbols", they would be a valued addition to our files.

I hope that when you locate them that you will send me whatever notes you have on "Miss Tweedy of Brooklyn" – one other possible artist might be J. Bradley. I will try to work on the problem and will let you know the results of any research that I am able to do.

I am unfamiliar with Micah Williams' postel portraits of children but the best person for you to contact concerning the artist is Mrs. George B. Cartelyou, Jr. River Road, Rumson, New Jersey, - she has written several articles on the artist for Antiques magazine. If you have no objections, I should like to keep the photograph that you were kind enough to send for our research files.

There were several slight damages to the "Hessian Soldiers" and to "Trade Sign - Spectacles" but I think that we can cover them here without difficulty. They are very fragile and lending them is always a calculated risk.

We were very glad that they could be part of your show. I hope to get to New York on a flying visit next Monday and Tuesday and if at all possible I shall come by to see you.

Best.

P.S. Justhead your 1957 suggestion to Nitch Mat The EST paurama be used as a nitch mat the EST paurama be used as a mome subject. You will be pleased to know we are doing April 22, 1963

Mr. Joseph Strick 3562 Meier Street Los Angeles 66, California

Dear Joet

I had hoped to see you before you left for the West Coast and therefore I delayed sending you a note of thanks for the privilage of seeing what I sincerely consider an outstanding work of art. I think the picture was tremendous and have been sinding a good many of my friends to see it who, with very few exceptions share my enthusiasm.

Believe me this is not a preamble for a favor I wish to ask. Just before I left for Nebraska last week John Richardson of the Dunn International Exhibition came to the gallery and spent quite a bit of time selecting a few pictures to be included in a special exhibition he is organizing for Canada and London. There will be one hundred American paintings by one hundred American artists whose names appeared on all the lists of the "selectors" (how English can you get?) - Kenneth Clark. Anthony Blunt, Alfred Barr and Gorden Washburn, John Richardson went through the photograph books and for Ben Shahn's representation in the show he chose the painting you acquired some years ago. The title is HELIX AND CRYSTAL. The show will be limited to the Beaverbrook Art Gallery in New Brunswick (Canada) from September 10th until October 6th, and at the Tate Callery in London from November 14th through December 13th. All the expenses will be assumed by the Arts Council of Great Britain. This will include packing, shipping and insurance and a specialist will travel with the show to make certain that the packing an and repacking will be handled with great care.

Naturally. I am very eager to have Shahn represented in this important show, the first of the internation group to be a sponsored by an organization other than the International Arts Council supported by the Rockefeller brothers fund and controlled entirely by the Museum of Modern Art. Thus I am eager to have you cooperate and hope to hear from you in the affirmative as soon as possible. Mr. Richardson will write to you directly and make all the necessary arrangements after I advise him that you agree to lend this very important painting.

Mr. Joseph Strick

(cguf.q) April 22, 1963

April 27, 1963

Miss Berthe von Moschrisker The Print Club 1614 Latimer Street Philadelphia 3, Pennsylvenia

Dear Miss Moschsiskers

As we are now about to start on our inventory report. we would very much like to receive from you a record of the prints you still have in your pessession. I am referring to the Shahne which we consigned to you at various times.

I shall be most grateful for your cooperation.

Sincerely,

MICHON!

April 25, 1963

Mrs. Edith Halpert Downtown Gallery 32 East 51st Street New York, New York

Dear Mrs. Halpert:

Because you have shown such kind interest in the past and have followed the growth of the ART gallery, may I ask a favor of you?

Attached is a copy of the latest issue, printed in an enlarged format. This format is experimental, with a definite possibility that we might try it next year. Would you be good enough to jot down your reaction in a couple of sentences that we might quote in a "Letters to the Editor" column in a future issue.

I trust this is not too much trouble and I hope you will enjoy this production, of which we are most proud.

I would appreciate hearing from you within the next ten days.

As ever,

William C. Bendig Publisher

WCB/ch encl.

erior to purishing internation regioning sales transactions, necestalers are responsible for obtaining written purmission from both artist and purchaser involved. If it cannot be established after a resumptible search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

DAVID THORPE WORKMAN 180 EAST END AVENUE NEW YORK 28, N. Y.

April 23, 1963

Mrs. Edith G. Halpert, Director The Downtown Gallery 32 East 51st Street New York 22, N. Y.

Dear Mrs. Halpert:

Enclosed you will find a check for \$618.00 which is payment for "Landscape in Brown, Honolulu." Suffice it to say I do not mind the price reduction at all-many thanks.

My friend, Mr. Freund, will pick up this painting from you sometime this week.

I have a great deal of respect for your knowledge, judgment and opinions -- I appreciate greatly your sharing them with me.

evid T. Workman

PS: Please be good enough to have a duplicate bill sent to me for this painting as well as for the Broderson. I need these for insurance purposes.

Prior to publishing information requiring sales transactions, researchers are responsible for obtaining written permission from both artist and purchases involved. If it cannot be established after a reseccable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the data of sale.

April 13, 1963

Mr. Elmer Halseth Rock Springs Art Project Rock Springs High School Rock Springs, Wyoming

Dear Mr. Halseth!

I am enclosing a list of the paintings and soulpture of our SPRING 1963 exhibition. To the left of each item, I have listed the price.

If there is anything further that I can do to be of sertice to you, please let me know.

Sincerely,

Jay Wolf Assistant Director Der amtliche Restaurator des Landesmuseums wird den Zustand des Bildes laufend überwachen.

4. der Transport erfolgt im Einverständnis mit Ihnen. Vorschläge hierfür werden wir Ihnen in Kürze unterbreiten.

In meine respektvollen Grüße schließe ich nochmals meinen Dank ein

stets Ihr sehr ergebener

(Bernd Krimmel)

THE PENNSYLVANIA STATE UNIVERSITY

102 HOME ECONOMICS BUILDING UNIVERSITY PARK, PENNSYLVANIA

College of Home Economics Office of the Dean Area Code 814 University 5-2513

April 29, 1963

Miss Edith Halport Downtown Gallery 32 East 51st Street New York, New York

Dear Miss Halpert:

For some time we have been searching intermittently for a painting that would symbolize home life, that is, family life in the home, to locate above the fireplace in the foyer of our main building. The chief function of this College is to do research and to prepare professional leaders for understanding and guidance of families. The foyer of our main building is somewhat formal and quite attractive. The predominating color has been and still is blue. The space above the fireplace is approximately 64" x 45" and this could be filled with a painting.

Dr. Jules Heller, who is Dean of our College of Arts and Architecture, suggested I write you for suggestions about how to proceed in filling this need. We have some funds from the alumni so that we could commission the painter if he is not too expensive and if there is some hope that he could do what would be generally liked.

The basic concept here is the value of education in relation to the family life of the world.

Whatever you can do to assist us will be deeply appreciated.

Sincerely yours,

Grace M. Henderson, Dean

GMH: hs 4-27-63 the published 60 years after the date of sale.

april 30th The Down town Gallery 32 East 51 st &

Sentlemen:

This letter comes as a queryas to whether there is a possibility of exhibiting with yourgalley. If I may, It like to brighly describe the type of word I do andto ast a few questions gyov. dama wild life artist who has exhibited galleries. I work in ails and precialise in waterfawl and Big game. Iwas told by several artests uncel gallery aunies that my subject of painting was popular, and as I have sald quite a seconder of works, I would very much like to exhibit in a larger N. Y. Sallery such as yours.

THE PENNSYLVANIA STATE UNIVERSITY

102 HOME ECONOMICS BUILDING UNIVERSITY PARK, PENNSYLVANIA

College of Home Economics Office of the Deer Area Code 814 UNiversity 5-2613

April 29, 1963

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Grace M. Henderson, Dean

GMH: he 4-27-63 the to publishing information regioning states with some as archers are responsible for obtaining written permission on a both artist and purchases involved. If it cannot be to blished after a responsible search whether an artist or up hance is living, it can be assumed that the information at the published 60 years after the date of sale.

Zeugnisse der Angst In der modernen Kunst

AUSSTELLUNG zum 8. Darmstädter Gespräch Classement de l'ICOM: Agréée

Präsident Oberbärgermeister Dr. Ludwig Engel

Avestallungsbeiret Dr. Werner Haftmann Dr. Werner Haftmann Professor Dr. Gotthard Jediichu Professor Dr. Kurt Martin Dr. Franco Aussoli

W. J. H. B. Sandberg

Arbeitseveschuß Professor Heinz Batthe Dr. Gerhard Bott

Professor Dr. Hens-Gerhard Evers Bernd Krimmel

Dr. Max Mass
Dr. Hans-Günther Speriich
Professor Dr. Erich Whese
Hans Maris Wingler

Ausstellungsleitung Bernd Krimmel
Sakretariet Darmetadt-Eberstudt, Heinrich-Delp-Straße 285

Telefon 768 69

April 19, 1963

The Downtown Gallery 32 East 51st Street New York, N. Y U. S. A.

Attn: Mrs. Edith Halpert

Dear Mrs. Halpert:

I wish to thank you for your letter of April 12, 1963. Leam happy to hear that you have agreed to let us have on a loan basis for the exhibition "Documents of Fear in Modern Art" the painting "The Lucky Dragon" by Ben Shahn. In the name of the City of Darmstadt I wish to thank you for your kind cooperation.

For good orders sake I acknowledge the following conditions;

- 1) All costs incurred, especially those of crating and shipping both ways will be borne by the City of Darmstadt.
- 2) The City of Darmstadt takes out an insurance with the Frankfurter-Allianz-Versicherung against all and any damages from nail to nail in the amount of \$ 12,500.-The insurance certificate is enclosed.
- The exhibition mangement will take precautionary measures for the protection of the painting. The official restorer will carefully check the condition of the painting.

securchers are responsible for obtaining written permission out, both actist and purchaser involved. If it cannot be tablished after a responsible pourch whether an artist or archance is living, it can be assumed that the information sy be published 60 years after the date of sale.

312 SOUTH 56TH STREET OMAHA 32, NEBRASKA

will check with the muse.

If \$1.30 to find you.

We are all looking forward to the evening and of expectely. To seeing you again.

Betty frequence.

30 Rockefeller Plaza New York 20, N.Y.

Room 5600

April 23, 1964

Dear Mrs. Halpert:

Thank you for your letter of April 21st in regard to my recent talk at Spalman College on the civil rights question. Your thought in writing was as much appreciated as what you said. You were very generous in your comments. I only hope that the statement will be of some little help in relation to this all important and very complicated question.

What you said in regard to my mother and the young Negro artist was of particular interest to me.

Sincerely,

John D. Rockefeller 3rd

Mrs. Edith Gregor Halpert Director The Downtown Gallery 32 East 51st Street New York 22, New York

April 17, 1963

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Mrs. Edith Gregor Halpert c/o The Downtown Gallery 32 East 51st Street New York 22, New York

Dear Mrs. Halpert:

I want to thank you on behalf of the Trustees of The American Federation of Arts for your loan to the traveling exhibition, KARL ZERBE RETROSPECTIVE.

The exhibition was enthusiastically received wherever it was shown, and we were proud to present it as part of the Ford Foundation Program in the Humanities and the Arts. We trust that the enclosed material will be of interest to you.

Thank you again for your cooperation in making this exhibition possible.

Sincerely,

Robert H. Luck

Head, Department of Special Programs

RHL/gn

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Lawrence M. C. Smith
David M. Solinger
Eloise Specth
Edward D. Stone
James Johnson Sweeney
Hudson D. Walker
John Walker
John W. Warrington

Peter Pollack

April 24, 1963

Miss Edith Halpert Downtown Galleries 32 East 51st Street New York City, New York

1962-65 Beeter

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adoptors

JOHN MAXON ALLAN MANAS L. JAMES SPEYER Dear Miss Halpert:

The 23rd Annual Exhibition of The Society for Contemporary American Art will be here in The Art Institute of Chicago from May 24 through June 17, 1963. One or more works from The Society's Exhibit to the extent of \$2,500 is chosen for purchase to be presented to The Art Institute's permanent collection. This year the Exhibition will consist of drawings, water colors, and collages.

Mr. and Mrs. Frederic Pick have submitted as their choice two works, water color and collage combination, by Tseng Yu-Ho, of the larger size, and would like you, Miss Halpert, to chose the works for her. She was very pleased with the work that she purchased from you by the same artist. If the pictures are unframed we suggest that you send them by Mail or Parcel Post, and if they are framed by Railway Express. Please advise us the prices of the pictures and whether they are framed or not, and send them off at once so that we may receive them no later than May 10th. If the works are to be insured in transit, please advise the amount of insurance to be placed. All expenses will be assumed by The Society.

If the pictures are sold while on view at The Art Institute, a commission of 15 per cent will be deducted from the sales price.

Very sincerely,

A. James Speyer ak Curator XXth Century Art I also understand from what you told me on the telephone that these gifts were partly money and partly works of art.

used the paintings which it is conveying to Corcoran for furtherance of business purposes of the corporation such as for exhibition and publicity purposes. Also, whether the gift by the corporation to Corcoran will further the business purposes of the corporation. I understand from what you told me on the telephone that the corporation has been using the paintings for furtherance of its corporate business purposes in that it has used them for exhibition and publicity purposes. Also, the gift to Corcoran will further the corporate business purposes in that the corporation will be able to state that the artist's work is owned by Corcoran and thereby make more salable paintings by the same artist which were retained by the corporation.

Item 5 inquired as to whether the paintings which are to be given by the corporation were purchased during the last five years or were mainly purchased prior thereto. I understand from you that they were mainly purchased prior to the last five years.

on the assumption that I am correct in the foregoing, I have drafted a proposed letter to Washington which
I enclose herewith. If this is incorrect as to any of the
facts, or you desire to enlarge upon them, please do so
and let me have your revision.

With best regards.

Sincerely,

PB/1as Enclosure Mrs. A. James Speyer, Curator XXth Century Art Society for Contemporary American Art The Art Institute of Chicago Chicago 3, Illinois

Deer Mr. Speyert

Enclosed please find a consignment invoice for the two paintings by Tseng Yu-Ho. As we are not equipped to pack paintings of this size we have asked Budworth to pick them up for shipment to you no later than April 30th so that they will reach you in good time.

Sincerely,

FOH:3 b

lithed after a reasonable search whether an artist or

April 19, 1963

Mrs. Arnold Harold Marement 614 Pine Lane Winnetka, Illinois

Dear Mrs. Maremont:

Through some clerical error the Stuart Davis casein and the Morris Broderson pastel which we had sent to Budworth for packing and shipping were routed directly to the Art Institute of Chicago - Society for Contemporary American Art rather than to Mr. Walter Netsch, Skidmore, Owings and Merrill.

I discovered this on my return from a days absence and called Budworth at once. However the paintings have alwready been shipped.

I would be most grateful if you would check with the Art Institute so that these two paintings can be forwarded to Mr. Netsch. Thank you very much for your help. I cannot tell you how sorry I am for the trouble this will cause you.

Sincerely.

Jay Wolf Assistant Director

JiJette

April 22, 1963

Mr. Fred Maxwell Maxwell Galleries 551 Sutter Street San Francisco 2, California

Dear Mr. Maxwell:

I am sorry to be so late in replying but I have been away a good deal of the time but now have all the material assembled for your information.

First of all I must advise you that the painting is a complete and utter fake. The original measuring 50" x 40" is entitled GIRL THINKING - oil, painted in 1935 by Yasuo Kuniyoshi. This painting is in the possession of Mr. and Mrs. James Schramm of Iska who have had it for a great many years and have shown it in various exhibitions in addition to the many others in which this painting appeared before it was sold. A complete list with possibly two or three exceptions - is enclosed. You will find that GIRL THINKING was shown at least twenty-one times both here and abread and in major exhibitions. In addition it was reproduced in several books and in a number of National publications. It appeared in Vogue and in Esquire in full color and no doubt the forger used one of the color repreductions for his ourposes although he injected a few very slight variations to say nothing of the credibly inept effort to duplicate the technique.

I did not bother the check with the Art Students League for two excellent response one that Kuniyethi delivered the original for painting to us described white antiques and the manifest the particular of the school that the painting for the school the s

(cont'd)

ADMI 22 1003

Miss Joan Ankrum Ankrum Callery 930 N. La Clenege Blvd. Los Angeles 69, California

Dear Joant

Because the exhibition of SIGNS & SYMBOLS took so much out of me that I was completely exhausted I did not have the energy te design a catalogue for the 37th Angual Spring Exhibition and am therefore enclosing a printed notice we sent out and a roughly mineographed list of the exhibiter The latter will give you a record of what is on view in the exhibition which is one of the most bandsone shows we have had to date. The deceased. artists are on the first floor and a special group in the back room limited to paintings dated before 1920 and a good many before 1913 to getter with the Armory show. Crincial The propulation endeses the many of

Thank heavens the season is drawing to an end. Actually I am astonished that I can still function even in a minor way as I in really shot and look forward to the two months so-called vacation in Connectiont. In any eyest I will be away from the bectic pressures of the Gallery and will be able to attend to my correspondence with the mid of a local stemp in the quiet a po of Newtonn until I have to return to Slat Street. I believe fortold you that I expect to be in Santa Barbara on August 6th when I am scheduled for a talk during the exhibition of my prior vate collection at the Massum in Santa Barbara. I hope you will get down for this occasion as I doubt whether I willeget to a Lyke since I promised to give a talk in San Francisco shortly after Santa Serbora. The Line of making any additional nove orne I get up North seems welliely he I plan to fly home directly Trop Ban Francisco. In my event we can discuss this dates of the In some a like trend that one has remove. These from are

I am very pleased with the new netwing that you ments. It hopes very handsome in the show and is placed in the most prominent The New York There made mention of it in a rather large article that appeared on Security, the 13th If you have Agphotograph of Morris Container Corporation i would leve techave tot at Lecolage corte inly cannot function : maperly. then A am A & Prints of the company end now a contact the

Are you claming to send only new colutings to Phoenix next errors Pobpusty! I was under the terression that this would be a 1000 is the better arrengement as the mibile has an observantly

(cont*d)

AMELS 25, 1963

Miss Joss Antima

April 21, 1964

Mr. John D. Rockefeller III 1 Beekman Place How York, New York 10022

Dear Mr. Rockefeller!

while I find it most difficult to write complimentary letters, in this instance I must express my admiration for your article which appeared in Sundayès New York Times Magazine. Your statements are lucid, factual, realistic, consitive, constructive and, in my opinion, the outstanding contribution toward the solution of our most serious problem today.

At this point, it is imporative to clarify the issue as you have done and to bring about a realization that it is a two-way street, a mutual problem. Furthermore, coming from you, whose interest has been consistent and whose support has been equally so, the statements take on special validity and strength. I wall remember how endowned your parents were with the problem during the period in the late twenties and in the thirties when I worked so closely with your mother. I recall how she responded to my suggestion that we send a Negro artist abroad where he could have greater facilities in participating in the art world and how often she contributed to Negro causes - whether for educational institutions, churches, haspitals, etc., always with a personal concern.

On the other hand, I also recall that Clayton Powell refused to lend his name to the list of sponsors for the first exhibition of contemporary Negro art to be held in New York (at The Downtown Gallery in 1941) although Bleenor Rosewelt, Neyor LaGuardia, the Edsel Fords and many other prominent persons graciously agreed. Reverend Powell's reason was that he did not approve of modern art. There are many other instances I can eite of vicient prejudice emong the various Negro groups. Of course we have a mimilar example in the case of the Lawfords as evidence that prejudice exists among the whitee as well.

I am happy that you pointed up the fact that "responsibility and qualifleations" are a factor that cannot be overlooked. Finally, lyment to repeat my expression of admiration for what you have done.

Sincerely yours,

MIX/to

PARIS V

April 16 63

Dearest Edith:

How wonderful to have found your warm letter awaiting us on our return from Greece. And how wonderful to think we'll be seeing you again and resume all those great good times of the past.

The trip to Greece was the crowning climax to our European experience / We do hope we can go back some time. We adored the people and the land, even though the new tourist industry has created a breed of cheating doubledealing characters that rival the Italians. Yet, we were enchanted. To see the Parthenon and the Temple of Athena, atop of the Acropolis was to me the noblest experience of Art of a lifetime. You can see in the distance the new Hilton hotel and believe me, when seen through the mighty Parthenon, the Hilton seems very transient and meretricious indeed.

We had many extraordinary experiences in Greece, but I will save them to recount when we are together in the fall. I doubt if we will linger in New York the day the boat docks, but we will be back in town shortly thereafter, or we will drive you out to the country.

Holly returned from her ski trip where she had a marvellous time. She won the only medal, even though she was in the Beginner's Group. Also she made the Honor Roll at school. However, she will have tough going when she starts Rumsey Hall, notably in arthmetic and English. The Headmaster has written us and he seems optimistic about Holly getting admitted into the school. Naturally she will be put with the fourteen year olds in French.

I recieved lovely letters from my publisher and my literary agent, both of whom are ecstatic that I am returning.

We have not called the Rattners, but plan to next week. I do hope Abe Rattner's work gets to you soon, for it is absolutely extraordinary, so vigorous, original, moving.

Meanwhile, I am orienting myself for the return home: one dry martini every day, and tapering off on the French bread---no tragedy this, for after four years of chewing on those crusty morsels, at least three front teeth have become hopelessly lose. Painless Parker, here I come.

Our tenant in Bridgewater has agreed to move out and he has written that he will have the premises clean and ready for our return. Meanwhile we are having the entire exterior painted, so all is well. God knows how in hell we're going to transport all our junk from Paris onto the Italian Line by August 31, but do it we will.

Virginia and Holly join me in love. We can't wait to see you! !!



for to publishing information regarding sales transaction acardians are responsible for obtaining written permission on both actist and purchaser involved. If it cannot be sublished after a reasonable search whether an artist or archaner is living, it can be assumed that the information sy be published 60 years after the date of sale.



THE DUNN INTERNATIONAL EXHIBITION

Oldbourne Hall 43 Shoe Lane London E.C.4

19th April 1963

Mrs. Edith Halpert Downtown Gallery 32 East 51st Street NEW YORK.

Dear Mrs. Halpert,

It was a great pleasure to meet you the other day. You were wonderfully co-operative, and I particularly enjoyed your views on the American artistic scene - views with which I heartily agree.

This is to confirm that the Dunn International Exhibition would like to borrow your painting by Stuart Davis, "Contranuities" of 1963. Our selection committee is delighted that Davis is going to be so well represented. I would also like to confirm that you are trying to obtain for us the loan of a Ben Shahn: either the "Parable" of 1958 in the Munson-Williams-Proctor Institute, or "Helix and Crystal" in the Strick collection. If you are unable to get either of these pictures, would you be so good as to let me know, and I will write round to various museums. Without a major Shahn, our exhibition could not do justice to modern American painting.

The Corcoran Gallery of Art Washington 6, D. C.

HERMANN WARNER WILLIAMS, JR. DIRECTOR AND BEGRETARY

April 29, 1963

Mrs. Edith Gregor Halpert The Downtown Gallery 32 East 51st Street New York, New York

Dear Mrs. Halpert:

Many thanks for your very kind note and invitation to attend the Max Weber exhibition opening. Unfortunately, it will be impossible for me to come, much as I would have liked to.

THE NEW TRADITION opened with a bang last Friday -that is, with our Annual Ball. Frank Getlein gave us a very favorable review which was certainly most gratifying. I hope you will have a chance to read the catalogue which I sent you last weak.

Again, I hope I may call on you when I have taken hold in my new position in Atlanta. May I the this opportunity to thank you for your many kindnesses and hospitality during my period at the Corcoran.

With best personal regards,

Gudmund Vigtel

OV/11

Assistant Director

ior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission on both actist and purchaser involved. If it cannot be stablished after a reasonable search whether an artist or incheser is living it can be assumed that the information by the pathiahed 50 years after the dete of rate.

LAW OFFICES OF

RUBIN, BAUM & LEVIN

MAX J. RUBIN
PREDERICK BAUM
ABRAHAM G. LEVIN
JACK G. PRIEDMAN
IRVING CONSTANT
BERNARD STEBEL
ROBERT B. GLUCKMAN
RONALD GREENBERG

598 MADISON AVENUE NEW YORK 22, N. Y. PLAZA 9-2700

April 23, 1963

Mrs. Edith G. Halpert Downtown Gallery, Inc. 32 East 51st Street New York, New York

Dear Edith:

Enclosed is a copy of my letter to Mr. Mitchell Regovin of even date. This is the same as the draft which I previously sent you except for a change made in the first paragraph on page 2 and in paragraph numbered 4 on page 2. These changes were the ones which you suggested in our telephone conversation yesterday.

With best regards.

Sincerely,

FB/ias Enclosure April 15, 1963

Mrs. Richard Black, Director Abby Aldrich Rockefeller Folk Art Collection Williamsburg, Virginia

Dear Maryt

The photograph of MR. AND MRS. WOLFERSBERGER in my private collection has been ordered together with another photograph which we have listed as a possibility in relation to Stattinius. When I purchased the former the owner told me after I had paid for the painting that he had been told originally it was painted by a Stattinius. I have had several other examples of similar neture and whoever this artist may be I am positive they were produced by the same so-called hand. If I ever get time to go through my sold books I will find quite a few of the other paintings reproduced and will try to assemble all the photographs. It would be wonderful if there were one institution where photographs of all the raintings owned by museums, historical societies, and private collectors could be assembled so that it would enable someone interested in doing research to have immediate and concentrated reference. Now that Folk Art collecting has had so lengthy a background the time is right for a very special study as we all know that there are a great many studiar examples which can be traced to the same painter but it takes too carn much time to do the checking. Home and the var plants apply to. I desired

I am enclosing material I have on Miss TWEEDY of Brooklyn, which presented to the Detroit Museum many years ago. Incidentally suppose you know it was reproduced (on page 88) in Pictorial Folk Art New England to Galifornia, written by Alice Ford, School just looked at the book and was rather amused to Find that's very large portion of the reproductions represented beintings sold by: this gellery. I sometimes regret that I did not install on getting credit for all the exhibitions we had arranged not only here but in about 50 museums throughout the country before 1935 stort-Ing in the late 20's. I sled regret that I outted the have of The American Folk Art Gailery and my own in the first Bearing Missum catalogue because I thought it would seem such too ben-I mercial and would have embarrased several people involved ou land any event I have all the original records and bounday, if and then I good have the letoure; will wolling a complete reported Manne Wills I have included a good shall of this date in the hards History

(cont'd)

Mrs. Globard Black

2 - Air 115, 1963

or to purishing information regarding state transactions, exchars are responsible for obtaining written permission on both artist and parabaser involved. If it cannot be ablished after a reasonable search whether an artist or robuser is living, it can be assumed that the information y be published 60 years after the date of sale.

Doream! Maybe you could write se a monte much trouble sur get the water might Thereto divites of the retrol with himse in and we had a lively hing quely at scale who we stuffled interport the most enteresting was therease, which isn't even in proce that in turkey, where one certification was brinkly in another from 1000 B.C., and where you com are there different pleases in the west preserved ruins detailul, or the other hand, whe a lu disappointment. You duty, prople very enorteed. the most interesting them a church with variebles Beyjantine massico-Blu Mosque iles infinime, as was the view of the town from the water. Ot summet with the minerate all timing was colored and the domes of the worspres failing on two of every it does have the greekty on expects 7 Contambles -Hally loved her spring influelition of come books with a medal. She's now also first in her classo briesdentally us, house to have a seture of character reference for her for Ermong Hoese Helbert - nowsthat a real

April 13, 1964

Dear Edith:

By now the last of the items which formed the exhibition of "Signs of The Times" have been packed up and returned to those of you who were kind enough to lend to the exhibition. I wish now to add my own word of thanks to that of Thomas Tibbs who assembled the exhibition. The concept was imaginative and our visitors reacted appropriately. Thank you so very much indeed.

and I have not had a chance to reply until today. The Eagle arrived here in broken condition. We did our best to repair it without doing anything drastic that would alter the piece itself. I am not surprised, therefore, that it may have come apart again. We were highly conscious of its fragility and did our best to pack it as carefully as possible. I agree with you that objects of this kind should not go wandering around the country even though I featured it at the head of the staircase at the beginning of the show and was glad to have it here. I have reported the damage to our insurance company and I presume Tom has done the same. Let us know what you would like done about it.

Cordially,

Dertists H. Hayes, Jr.

Director

Mrs. Edith G. Halpert American Folk Art Gallery 32 East 51st Street New York 22, New York

bhh/t CC/Mr. Thomas Tibbs researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reampable search whether as artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

DATE April 29, 1963

CONDITION REPORT is herewith submitted by DARTMOUTH COLLEGE, REPORTS CENTER ART GALLERIES, Hanover, New Hampshire, made after examination of the property listed below; upon receipt from; METERIES

NAME OF OWNER: ADDRESS: The Downtown Gallery 32 East 51st Street

New York 22, New York

ARTIST

MEDIUM

CONDITION

William Zorach

PIETA

TITLE

Bronse

OK

This examination was made by:

Ellen Mary Jones, Curator

to to publishing information regarding sales transactions, according are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be exhilished after a reasonable search whether an artist or grobuser is living, it can be assumed that the information by be published 60 years after the date of sale.

The foregoing did not represent the total contributions made by the corporation each year. They represented only the contributions made in money. In addition, the corporation made gifts of works of art. These were not included in the tax returns because the money contributions were close to the maximum allowable.

- Oallery, Inc. used the paintings which would be given to Corooran in furtherence of its corporate business purposes in the past and whether the corporate gift will also further these purposes. The answer is in the affirmative as to both these questions. The paintings were used in the past for display, exhibition and publicity purposes, which sided in furthering sales by the corporation. As to the proposed gift, although its motivation and main purpose are charitable, it would have the further effect of aiding the Downtown Gallery in a number of ways, such as enhancing its reputation, furthering the sales of paintings which it retained by artists whose works will now be exhibited by Corcoran, etc.
- 4. The paintings which are being given by the corporation were purchased by the corporation over the past twenty-five years.

difficulty in granting the ruling (5) requested in our letter of July 20, 1962 to the Commissioner. This was a request for a ruling that in valuing the corporation's stock at the time of Mrs. Halpert's death, the paintings covered by the corporate gift shall not be deemed an asset of the corporation, since ownership thereof will vest automatically in Corcoran upon her death. You stated that there is a policy of the Internal Revenue Service against giving rulings as to estate tax with respect to a living person. You maked that we give further consideration to this point in order to see whether we could not avoid the difficulty in some way.

The need for the ruling arose from the fact that the proposed gift by the exporation was to be staggered over a ten-year period, and the corporation was to retain an interest for Mrs. Halpert's life. In order to avoid this entire difficulty, Mrs. Halpert is willing to have the corporation make an outright and immediate gift to Corcoran of the paintings, without staggering the gift and without

April 26, 1963

Mr. James S. Holmes Holmes and Hart 1700 K Street, N.W. Washington, D. C.

Dear Mr. Holmes:

As the Shahn painting entitled THE LUCKY DRADON had been invited for another exhibition we were obliged to have the restoration attended to immediately after reporting the damage to Mrs. Forbes of the Corcoran Callery of Art. The damage was slight and imperceptible no doubt to anyone not familiar with the painting. Evidently another painting had been leaned against the surface and scraped it in the upper section.

Our restorer very generously agreed to make the repair at the gallery thus obviating the expense of transportation to and from her workshop. The invoice is enclosed and the payment should be made directly to Wess Watherston.

Thank you for your cooperation.

Sincerely,

EGH:lk CC: Mrs. A.R. Forbes Mr. Henry Clifford, Curator of Paintings Philadelphia Museum of Art Benjamin Franklin Fkway at 26th Street Philadelphia 1, Pennsylvania

Dear Mr. Clifford:

It will be perfectly satisfactory with us for you to have the Georgia O'Keeffe POPPIES called for at The Downtown Gallery on the 22nd of April.

Sincerely yours,

John Marin, Jr.

JWrilk.

to publishing information regarding sales transactions, rathers are responsible for obtaining written permission both artist and purchase involved. If it cannot be finded after a reasonable search whether an artist or user is living, it can be assumed that the information be published 60 years after the date of sale.

ART DRALERS ASSOCIATION OF AMERICA, INC. 575 Madison Avenue New York 22, N. Y.

MENORANDUM

To: The Board of Directors

Date: April 22, 1963

This is simply to let you know that as a result of the decision reached at the last Board meeting, I notified Mr. Abris Silberman that the Board would insist on his conforming to the rules and refusing to make appraisals for clients who desired to make gifts to philanthropic institutions. You will remember that our information was that if we insisted on such a rule, Mr. Silberman would find it necessary to resign from the Association.

As a result of my advice to him, I received a letter this morning which reads as follows:

"I believe in the principles of the Art Dealers Association of American and I would like to see this organization continue its good work. However, I regret to say that on account of the specific conditions mentioned in your letter of April 17th I must withdraw my membership in the Art Dealers Association."

I have acknowledged the letter and expressed our regret.

Ralph F. Colin

RFC: 11

cc: Edith G. Halpert
Sidney Janis
Dan R. Johnson
Antoinette Kraushaar
Pierre Matisse
Klaus G. Perls
Alexandre Rosenberg
Eleanore B. Saidenberg



Mrs. Eleanor H. Woods Public Relations

MILWAUXEE ART CENTER, 750 N. LINCOLN MEMORIAL DRIVE, MILWAUKEE 2, WISCONSIN, BROADWAY 1-9500

SUGGESTED ADDITIONS DESIGNED TO BE PERMANENT ADDITIONS

If Milwaukeans take the hint, many "Suggested Additions" may become permanent additions to the Milwaukee Art Center's collection.

To inaugurate the new galleries opening May 11, director Tracy Atkinson has assembled a unique exhibition of works available now from \$100 to \$100,000 which he feels the Art Center needs to fill out vacancies in its collection.

The completion of the new galleries means that, for the first time, Milwaukeans will have a chance to view most of the Center's collection at one time. Atkinson is confident the public will like what it sees and will want to add pieces from the show upstairs, and he will conduct an all-out campaign to acquire as many as possible.

For the first time since the opening of Milwaukee's first public gallery in 1888, The Center will ask persons visiting the show to contribute toward a work of art. As the amount collected in a fassons chest increases past the price of one work of art, the public will be challenged to try for the next highest in price, unless hopefully it has already been purchased for the Center by a concerned business or industrial leader.

To entice leaders who have not been interested in the Center before, a special preview of the exhibit and the galleries will be held the night before the opening with tours and talks. To encourage them further, the Center will offer to loan back the purchases to the giver so that the people who work for their firms may view

17 April 1963

Mrs, Edith Halpert Director The Downtown Gallery 32 East 51 Street New York 22, New York

Dear Mrs. Halpert,

First of all, I want to thank you for your letter of 13 April and for referring the matter of the Glarmer to Rose Fried. Now I find I must again write for some more current market values on works of art in the Walker Art Center collection. This, as perviously will be for our private use.

Yasuo Kuniyoshi NUDI IN GREY CHEMISE o/c 1929 14x22"

Jack Levine NEIGHBORHOOD PRYSICIAN 1939 o/panel 48x30" 8,500 Georgia O'Keefe LAKE GEORGE BARNS 1925 o/c 21xx32" . 7,500 Charles Sheeler MIDWEST 1954 o/c 18x32" . 7,500 Rufino Tamayo WOUNDED BEAST 1953 o/c 31x39"

I am enclosing photographs of these works in hopes that it will be more convenient for you, we certainly appreciate your fine cooperation. And again we thank you.

Sincerely yours,

Milde W. M. M. Margardian

registrar

ferreadiest regarding sales transactions, salble for obtaining written permission sends are involved. If it carnot be soughly search whether an artist or can be assumed that the information years after the date of sale.

April 19, 1963

Mrs. Edith Helpert The Downtown Gallery 32 East 51st Street New York 22, New York

Dear Mrs. Halpert:

I want to thank you very much for lending the Arthur G. Dove, 'Abstraction' and William Zorach's 'Sunrise-Provincetown' to our recent exhibition, 'The Forum-1916'. Both works were welcome and hardsome additions to the show.

Sincerely,

Virginia N. Zabriskie Zabres

measuhers are responsible for obtaining written permission our both exist and porclasses involved. If it cannot be sublished after a reasonable search whether an artist or websacer is living, it can be assumed that the information say the published 50 years after the date of sole.

Abby Aldrich Rockefeller Folk Art Collection Williamsburg, Virginia

Received From:

Mrs. Edith Halpert The Downtown Gallery 32 East 51st Street New York, New York

From On Loan:

57.700.1 Whirligig - Hessian Swordsman

(toe missing from Swordsman on left; paint and gesso loose from face. Arm broken - swordsman

result on right.)

57.706.2 Trade Sign - Spectacles (nosepiece bent)

61.701.3 Bust of Lincoln

Muldred With. arit.

The President and Trustees of Colby College Colby College Waterville, Maine

Dear Sira:

Thank you so much for your kind invitation to the opening of the Sesquicentennial Exhibition at Colby College and the cocktail party and dinner preceding the opening. I shall be most happy to attend and look forward to visiting Colby College once again.

I would be ever so grateful if you could advise me of the best connections from New York to Waterville, Main on Saturday, May 4th, so that I arrive in time for the festivities.

Sincerely yours,

John Marin, Jr.

JMr. tlk

searchers are responsible for obtaining written permissions up both artist and purchaser involved. If it cannot be tablished after a responsible search whether an artist or urchaser is living, it can be assumed that the information my be published 60 years after the date of sale.

The Corcoran Gallery of Art Washington 6, D. C.

HERMANN WARNER WILLIAMS, JR. DIRECTOR AND SECRETARY

April 12, 1963

METROPOLITAN 8-32II

Mrs. Edith Gregor Halpert The Downtown Gallery 32 East 51st Street New York, New York

Dear Edith:

There will be a meeting of our Board just two days before I sail for Europe and I wonder if you have anything you would like me to report to them at that time. The meeting will be held on the 29th of April and I should have anything you might like to have brought up reach me by the preceding Friday, the 26th.

I am still interviewing possible candidates for Mr. Vigtel's job and I must admit that I am so far extremely depressed with the quality of the individuals.

With best regards,

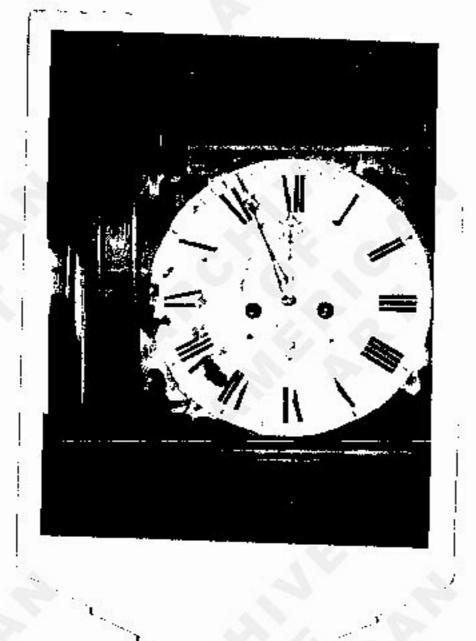
Sincerely yours,

Director

HWW:egs

of putting me on to a couple of men you thought you could hunt up in your office files. I could still have time to see of they

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or surchaser is living, it can be assumed that the information sy be published 50 years after the date of sale.



April 19, 1963

Mr. Stephen J. Schramm.
Director of Sales
The Marlin Firearus Company
79 Willow Street
New Haven, Connecticut

Dear Mr. Schramat

When you were in the gallery in January, you may recall I tried to find for you a painting by Lewandowski, WHITE BARNS, only to discover it had been loaned to a Western museum for an exhibition.

This painting has now been returned to us and should you still be interested in seeing it, would you step in some day at the gallery at your convenience. We are open 10 to 6 daily except Sunday, though there is the possibility we may close on Saturdays starting in May. If you plan to come on a Saturday in May, I would suggest that you check with us before driving down from New Haven.

Sincerely.

Jay Wolf Assistant Director

JW:1k

Mrs. Eve Lee Eve Lee Gallery, Inc. 450 Great Neck Road Great Neck, L.I., N. Y.

Dear Mrs. Less

Thank you for keeping me informed in connection with Mr. Chanellier's activities. I, too, know that there have been some fake Webers in his possession and am writing to suggest that you address yourself directly to the Art Dealers Associatin of America, Inc. at 575 Madison Avenue, New York 22. Such a report would have much more effect if it came from the original source rather than through me - as an interested party. All complaints, reports, etc., are read at the Directors meeting and are discussed accordingly. If it is possible for you to obtain a few photographs to attach to the letter it would be most help-ful. I can then check with Mrs. Weber and get her to express her opinion of the pictures. All this would be of great assistance to the organization and to all of us.

Your lawyer is correct in warning you against furnishing information to clients as you are liable and could find yourself in an uncomfortable position timewise as you might be called to testify which would be a great nuisance. It would be much better to have this handled through a professional organization.

Best regards.

Sincerely.

EOH:1k

searchers are responsible for obtaining written permission out both artist and purchaser involved. If it cannot be eablished after a reasonable search whether an artist or archaner is living, it can be assumed that the information say be published for years after the date of sale.

312 SOUTH 56TH STREET OMAHA 32 NEBRASKA

and 20,1963

Dear Ous Halpert. Welcome to Quala and our Joselyn - cele had hoped to have upon with us somes. Tene is so sorry not to see you today. He had a long standing date for a trip to see the Saughter and felt that it might be the only time to have a good trait as she will be summer. He has been

MARGARET M. WATHERSTON

44 West 77th Street, New York 24, New York . ENdicott 2-5514

Conservation of Paintings

FOR THE RECORD ONLY

Mr. Frederick Baum 598 Wadison Avenue New York 22, New York

Dear Freds

Finally - after days of exhaustion - I spent Easter Sunday with the bookkeeper and made a detailed list, dollar wise, separating in two divisions the Gallery inventory. I am now giving you the sum total (at cost) of The Downtown Gallery gift to The Corcoran Gallery; and the sum total of the inventory still retained by us. You will note that the latter far exceeds the former and obviously represents considerably less than half of the sum total. I will ask Mr. Oberfest to sign this statement and if you like to send you a photostat of the detailed list indicating the actual dates of purchase in both instances. As I wanted to complete this promptly I did not include the artist's name and title but can add this if required. Frankly I cannot give much more time to this project and if it is necessary to go on indefinitely with detailed information I will just have to beg off as I am much too weary to spend nights and weekends furnishing more material for the Government. I'm sure you feel likewise and are just as bored an I am.

I want to repeat once more that the Gallery is not asking for any tax deduction on the gift and is prepared to make the transfer of title immediately so that - as you suggested this will not be considered a piece of my estate.

Please let me know how you feel about this.

Sincerely.

TOTAL

escenchers are responsible for obtaining written permission on both artist and purchaser isympted. If it cannot be stablished after a reasonable search whether an artist or inchaser is living, it can be assumed that the information by be published followers after the date of role.

Miss Rose Fried 40 Rast 68th Street New York, New York

Dear Miss Fried:

I am enclosing a photograph of a Fritz Glarner owned by the Walker Art Center which sent it to me by error together with some other photographs requesting the current insurance valuation.

As a convenience to the Art Center I am forwarding this to you so that you may supply the information directly.

Best regards.

Sincerely,

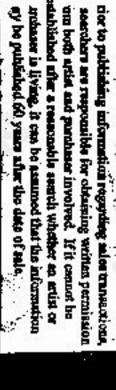
ECH:1k

Prior to publishing information regarding sales transactions, respectabels are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a responsible search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.



festival of christianity and the arts

April 24, 1963



Downteen Galleries 32 East 51st Street New York, New York

Gent lemen :

Hunt Methodist Church is located in the heart of the Texas Hill Country. As such we have a great many tourists into the area, and our church is involved in a special "Ministry to Resort Areas." Also, there is an art colony, the Hill Country Arts Foundation, in our parish, and each summer we conduct a summer-long "Festival of Christianity and the Arts" in an attempt to bridge the gap between the world of the Church and the world of the arts and crafts.

A major portion of our Festival is related to a series of exhibitions of cutstanding contemporary (and classical) art forms. One exhibit this summer will be on distinctively Christian Christmas cards, and other art forms relating to the Christmas season.

I noticed in the December, 1962, "ARTS Magazine" that your Gallery held its Annual Christmas Show in December. Do you have a catalogue of this exhibition or past displays? If so, I would appreciating having copies, for I am sure that it would give me some fine ideas and possible leads on securing display materials.

Whatever assistance you can offer our Festival will be greatly appreciated.

Very sincerely yours,

Paul F. Perry

Pastor

April 13, 1963

Mrs. Ira Julian Morth Carolina State Art Society Public Library Winston-Salem, N.C.

Dear Mrs. Juliant

As per your request, I am setting forth below the itemized copy of the statement sent us by W.S. Budworth & Son, Inc., for your exhibition:

Would you please send us the refund in the above amount.

I was delighted to see the article in the New York Times about your show. May I take this opportunity to wish you every possible success?

Sincerely,

Jay Wolf Assistant Director Mr. Alan R. Symonds, Executive Director Arkansas Arts Center Mac Arthur Park, Little Rock, Arkansas Dear Mr. Symonds:

I was very pleased indeed to receive your very kind note and of course equally pleased with your expectations for an enthusiastic response similar to that at Tucson, Arizons.

No doubt you will have received our consignment invoices by this time. Please note that one records paintings owned by John Marin, Jr., or by me personally. These were listed without selling prices of course since none is for sale. In another list which belongs to the Estate, selling prices are indicated, and I chought I would let you know that all the pictures on the latter list are available for purchase by the Institution or by local (or visiting) collectors. A 10% discount would be allowed on such purchases and sales. It seemed adviseable to apprise you of this fact as frequently organizations with which we have not worked before take it for granted that either everything or nothing is for sale. I just wanted to make myself clear.

I hope that the exhibitions will be a pleasant event for Little Rock. Would you be good enough to obtain for us duplicate clippings as they may appear in the press. We maintain a very complete record of all exhibition reports both in New York and elsewhere and would be most grateful for your cooperation in this respect.

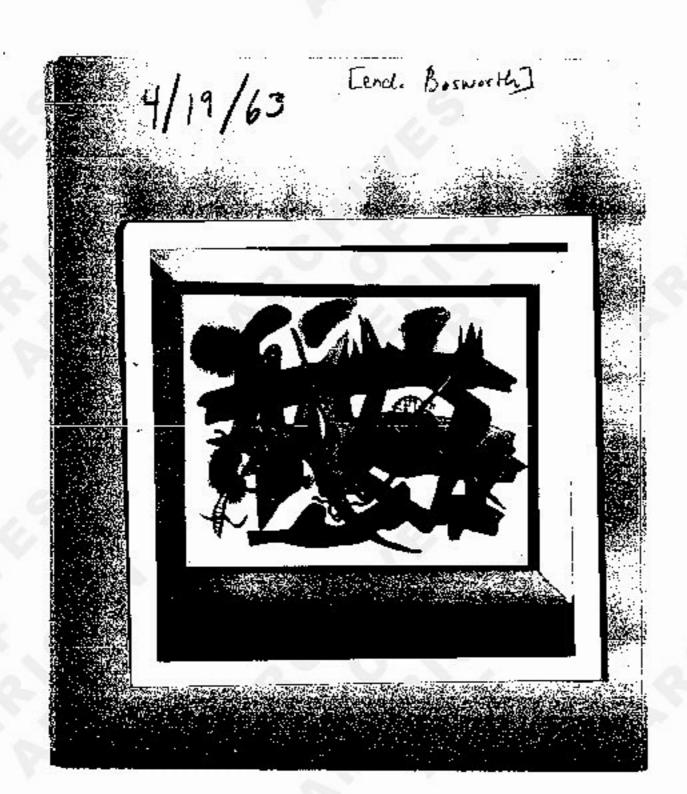
My best wishes.

Sincerely,

BOH:lk

iter to publishing information regarding sales transactions, searchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be tablished after a reasonable search whether an artist or unbaser is living, it can be assumed that the information sy be published 60 years after the date of table.

clor to publishing information regarding sales transactions, escarchers are responsible for obtaining written permission com both artist and purchaser involved. If it cannot he stabilished after a reasonable search whether an artist or probaser is fiving, it can be assumed that the information may be published 60 years after the date of sale.



1

April 24, 1963

Mrs. Edith Halpert Downtown Gallery 32 East 51st Street New York, New York

Dear Mrs. Halpert:

The Exhibition which we both worked so assiduously on did not materialize. Subsequently, I have resigned from Sprague & Carleton and as of June 1st will be associated with Alderman Studios in High Point, North Carolina.

It has been most pleasant meeting you and I hope we shall have furtner contact.

Sincerely yours,

L. Owen Meserve, Jr., NSID

Staff Interior Designer

SPRAGUE & CARLETON, INC.

lom/q

rior to publishing information regarding while transactions, coenciders are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mr. O'Donnell Iselin 104 East 71st Street New York 21. New York

Dear Mr. Iselint

I suppose I should have warned you that there is no one here to receive calls before 10 AM which, I pressure, explains why I did not hear from you.

If you still plan to accept Mrs. Miller's invitation for Thursday and would like to call for me at 5:45 I will be happy to have such a delightful escort.

Sincerely.

FOH:34

for to publishing information regarding substants, searchers are responsible for obtaining written purmission ins both artist and purchaser involved. If it cannot be tablished after a reasonable search whether an artist or enhance is living, it can be assumed that the information my be published 50 years after the date of sale.

Mrs. Arnold H. Maremont 614 Pine Lane Winnetks, Illinois

Dear Adele:

Because I was out of town my letter to you is somewhat delayed.

I am very glad to ecoperate and am now enclosing our consignment invoice indicating which two paintings are being sent for the Society for Contemporary American Art Show. Budworth will pick these up tomorrow and ship them promptly so they will reach your committee well before April 25th. When we receive the bill from Budworth we will give you the packing and shipping charges.

Don't you and Arnold get to New York? It has been a long time since I had the pleasure of seeing you and look forward to a visit in the near future. Best regards.

Sincerely,

FIRE STA

resourches are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable sourch whather an artist or perchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

rice to publishing information regarding sales transacti researchers are very misible for obtaining written permis ron both artist and purchaser involved. If it cannot be stablished after a reasonable search whether an artist of arthurer is living, it can be assumed that the information by be published 60 years after the date of sale.

MARGARET M. WATHERSTON

44 West 77th Street, New York 24, New York . ENdicott 2-5514

Conservation of Paintings

April 24, 1963

Mrs. Edith G. Halpert, The Downtown Gallery, 32 E. 51st St., New York 22, N. Y.

RESTORATION ESTIMATE:

PORTRAIT OF A MAN - ("Innkeeper"), Erastus Field, glue lined, 28-3/4" x 35-1/8".

Painting had been lined with cotton fabric and glue adhesive. This lining was partly detached (in center sections). Other than this, painting shows usual signs of deterioration due to age - there is an "1" shaped damage through hand holding book at bottom of painting with heavy overpaint; also two vertical splits at top of painting in background with overpaint; varnish layer is very heavy and discolored and painting has been retouched around edges.

An attempt was made to preserve the existing lining by infusing it with wax-resin adhesive - however this was not successful due to fact that fabric had stretched in areas where lining had detached itself from back of painting. Restoration will now be carried out in the manner described for companion portrait.

Cost of restoration -

\$250.00

MMW:mmg

1190

Ja ly Fa

FOR THE RECORD ONLY

THE PAINTING OR PAINTINGS LISTED ABOVE ARE RECEIVED BY ME FOR THE PURPOSE OF RESTORATION AND 7 OR REPAIR WITH THE UNDERSTANDING THAT I ASSUME NO LIABILITY FOR LOSS OR DAMAGE THERETO. PLEASE ARRANGE WITH YOUR INSURERS TO COVER THESE ITEMS FOR YOUR ACCOUNT WHILE THEY ARE IN MY POSSESSION.



DARTMOUTH COLLEGE - HANOVER - NEW HAMPSHIRE

CHURCHILL P. LATHEOF Director of Galleries TRUMAN H. BRACKETT, JR. Assistant Director of Galleries BLIEN MARY JONES Contains

April 16, 1963

Mrs. Edith Halpert, Director The Downtown Gallery 32 East 51st Street New York 22, New York

Dear Mrs. Halpert:

I shall be in New York the latter part of next week with the gallery truck. If it is convenient, I would like to pick up the Rattners and one of the Brodersons that Mr. Wolf was so kind to suggest for our May exhibition "Contemporary Art And Religion". If my memory serves me correctly, the one entitled "Lines and Forms of Communion" would probably be most suitable (unless, of course, it has been sold).

Jerry Lathrop mentioned that you also had another small Zorach that you would be willing to lend to the exhibition. If the offer still stands, I will bring along suitable loan agreements.

Unless our Baseball Player is utterly in the way, I would prefer to pick it up early in May, for I expect to have a rather full load going back this time. If it is agreeable to you I will retrieve it when I return the Shahns, which, incidentally, have contributed greatly to a very successful exhibition - the most popular this season in that particular gallery.

Sincerely yours,

Imman HBrackettac

Truman H. Brackett, Jr. Assistant Director of Galleries

THB:bt

Erlor to publishing informatio, respecting sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be arranged that the information may be published 50 years after the date of sole.

JOHN COWLES
THE STAR AND TRIBUNE
MINNEAPOLIS, MINN.

April 27, 1963

Dear Mrs. Halpert:

On getting back to Minneapolis after an extended trip, Mrs. Cowles and I were happy to find the brochure of The Old Head Tide Church, which Marsden Hartley had painted in the picture we bought from you.

We like the picture and are glad to have the brochure.

I did see the Armory show in New York recently, and thoroughly enjoyed it. I had intended to stop in at the Downtown Gallery, but was so rushed I couldn't make it.

With personal regards, I am

Sincerely,

Mrs. Edith Gregor Halpert The Downtown Gallery 32 East 51 Street New York 22, New York

April 22, 1963

Dear Edith,

I'll ask one of our girls to tussle with the transcript over the summer so that you have the copies you wish to have.

We're very grateful for your help in relation to the Skowhegan Scholership. We've just been advised of it. Many thanks for your help.

Šincerely,

E. M. Benson

Dean

Philadelphia

Museum College of Art

Broad and Pine Streets

Philadelphia 2, Pa.

KIngsley 6-0545

Mrs Edith Halpert, Director The Downtown Gallery 32 East 51st Street New York 22, New York The Reverend J. Thomas Leason 12 Dorrance Street Danielson, Connecticut

Dear Rev. Leamon:

We have your letter of April 10th and regret that we do not have the slide of the painting THREE PATRIARCHS by the late Max Weber. We would suggest that you contact the present owner:

Mr. Jacob Schulman 29 East Boulevard Gloversville, N. Y.

who can possibly supply you with the information you require.

We would also call your attention to the fact that the year you stated is incorrect and this was painted in 1950, not 1948 as stated in your letter. In addition it is also known by the title DISCOURSE (besides THREE PATRIARCHS). We hope this information will be helpful.

Sincerely yours,

John Marin, Jr.

Miller to

estachers are responsible for obtaining written permission om both artist and purchaser involved. If it cannot be tablished after a restorable search whether an artist or urchaser is living, it can be assumed that the information sy be published 60 years after the dots of take.

April 13, 1963

Mrs. Albert Firm 26117 York Road Huntington Woods, Michigan

Dear Mrs. Finnt

As Mrs. Halpert was out of town I did not make a decision regarding the drawing by Ben Shahn which you sent to as for repurchase. Thus, the delay.

Furthermore there was a bit of confusion because we had no record of the Temple as purchaser and just traced it to a Mr. Shoan who coincidentally wrote to the Callery regarding a change of address. The purchase price at the time was \$500.00 The picture will now have to be remounted and framed and of course the Callery will have to pay a royalty to the artist on the resale and is also entitled to a commission which is a customary procedure. Consequently—and in view of the fact that the money will no doubt be used for the benefit of the Temple, we are prepared to refund the original purchase price as soon as we reserve word from you. In other words we will send the Temple a check for \$500.

Sincerely.

Jay Wolf Assistant Director April 13, 1963

Mr. Horace F. Heilman Director, Art Education Kutztown State College Kutztown, Fernsylvenia

Dear Mr. Heilman:

Please forgive the long delay in my reply but with two very active and hectic exhibitions even my dictation folder suffered a state of confusion.

Indeed, I will be very glad to arrange an exhibition of paintings and sculpture by artists associated with this Gallery, and if you will let me know about how many works you can accomodate and will send me a reminder early in September when we open after two months vacation, we can send you a detailed list at the time together with all the pertinent data and some photographs for publicity if you require such meterial.

At this time of the year I am so exhausted that the very thought of a long bus trip to and from Allentown rather frightens me, but I am sure that after a month of so in Connecticut I will be in a better position to commit myself early in August if that is time enough to have my reply regarding the "address" on November 1st. I mow I would enjoy meeting with a group of confreres with "experience of over a quarter of a century". Won't you let me hear from you at your convenience.

Best regards.

Sincerely.

EOH:1k

April 29, 1963

Mr. Mettols Goldswith Bres. 77 Nassau Street New York 8, N. Y.

Dear Mr. Mottolat

Kindly send as soon as possible the following items:

Canary Memo Pade -74 W7-850 1 dos. 6 1.34 -74 W7-1080 1 dos. 1.99 -74 W8-35 3 doz. .35

Carbon Paper Sixili - Noiseless 76 WL-0325 (Standard) - 1 box \$3.64

Rag Ledger Paper 82 WL-920-10 1 pkge. @ \$6.09

27 W7 Patches 1 carton • .24 79 WL-946 Refills 12 pkg. 2.64 79 WL-IE Clips 1000 .54

We would appreciate your prompt attention to this order as we need these supplies urgently.

Sincerely yours,

L. Kreissman, Secy.

rior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be sabilished after a researchie search whether an artist or archaese is liping, it can be assumed that the information my be published 60 years after the date of sale.

prefer bring in a few pieces for your in-

"The questions devould lise to ask

of your cre: Kow ob you operate on a

fee or commission basis, also to

your susuledge is my type of art

popular to any slegree at the present

time e

hear your conswers to the question I asked and to passibly get the OK to send photos grows work in for your inspection.

ion, Dhanking you for any considerat-

35 Rabinson & Lolly R. Luim Teaneck, N. J.

or to publishing information regarding rates framewithers, archers are responsible for obtaining written permission in both artist and parediaser involved. If it cannot be billabed after a ressonable search whether an exist or chaser is living, it can be assumed that the information to published 60 years after the date of sale.

I. M. SCHWARZKOPF, INC.

NEW YORK 17, N.Y.

C 17, N.Y. MA

April 23rd, 1963

32 East 51st Street Corporation 32 East 51st Street New York, New York

Att: Edith Halpert

Dear Mrs. Halpert:

The S.J. O'Brien Sales Corp. is waiting for the parts for your refrigerator. They hope to receive them from Frigidaire some time next week and will install them shortly thereafter.

The Fire Department charge of \$5.00 is for oil storage in a Multiple Dwelling and will be paid by this office.

The lease for the 5th Floor rear apartment in the name of Miss Dumbra and Mrs. Setaccicli expires as of May 31st, 1963. It is possible that they may want to stay on a few months beyond this date. In view of the fact that you have the building on the market, I think you should consider serbously whether you want to offer this apartment for rent. Once a tenant is in possession, they can remain on indefinitely under the rent laws. The building will be more valuable to a purchaser, the fewer apartments there are occupied. I will drop up some time next week and discuss this with you. I thought you might want the opportunity to think this over in advance.

Best regards,

Irving M. Schwarzkopf

INS: two

working long hours in preparation for the next exhibition and we chope we may be able to Sive you a stimpre of it. I have told ours. Hagail that I will puch you up to take you to the Quaka Club for Cocklaile and dinner. The Bragarda are hosto. Theare tell the gul on the switchboard at the Jodyn Museum where you will be staying so that I can call for you about 6:15 pm I have appointments all day but

Mrs. Edith Halpert

April 19, 1963 Page 2

4) Transportation will be arranged subject to your approval. Suggestions will be forthcoming shortly.

Thanking you again, I remain

Respectfully yours,

Bernd Krimmel

Encl.

ART IN AMERICA 635 MADISON AVENUE NEW YORK 22, N.Y.

April 24, 1963

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CARL ZIGHOSSER Book Review

CLEVE GRAY

Photography BEAUDIONT NEWHALL

VINCENT J. SCULLY, JR. JAMES THRALL SORY CORDON WASHBUBN ALICE WINCHESTER

Gallery Editor DOROTHY GRES SECKLES

Students' Page IRMA SIMONTON BLACK Edith Gregor Halpert Downtown Gallery 32 East 51 Street New York 22, N. Y.

Dear Edith:

I was fascinated with the little picture of a Boat Deck by S. Wood Gaylor that I saw in the Armory Show. I thought that it might be an interesting subject for one of our Rediscovery features.

I understand you had exhibitions of his work in 1930 and 1932. Do you have any photographs of his work in your files? If so, I would like to come down to see them. Thanks in advance.

Cordially,

tean Lipman Ed1tor

Mr. William Steadman. Director The University of Arizona Art Gallery Tucson. Ariz.

Dear Bill:

Thank you ever so much for the clippings of the Marin show you have sent us. However, in the pasting-up, we seem to have lost the date of one of them and want it to keep our records as accurate as possible.

The clipping-without-date is the one from the <u>Tucson</u> Daily Citizen with a full-page reproduction of "Pertaining to Nassau Street".

Thanks ever so much for your help in getting this to us.

Ap also interested in that idea you onsually mentioned to me ro the University. Perhaps it was just on passant; if so, just forget that I ever brought it up again. But I did want you to know that I was interested.

Warmest regards.

Sincerely.

Jay Wolf Assistant Director rior to publishing information regarding sales transactions, seauchers are responsible for obtaining written permission can both artist and purchases involved. If it cannot be stabilished after a reasonable search whether an artist or urchases is living, it can be assumed that the information my be published foll years after the date of sale.

I talked to members of our selection committee about O'Keeffe and Sheeler. Their view seemed to be that O'Keeffe's best work belonged to the past, and that Sheeler, for all his qualities, was more for home consumption than for export. However, I will still work on them and hope soon to be in a position to bother you for yet another loan.

For your information, the exhibition opens at the Beaverbrook Art Gallery, Fredericton, New Brunswick, on September 7th, and at the Tate Gallery, London, on November 14th. Naturally, all costs of transport and insurance will be borne by us, and our packers, Penson & Co., will contact you in order to arrange for the collection of the paintings.

Lady Dunn and Lord Beaverbrook have asked me to thank you for your kind co-operation, and I too am most grateful for your help.

With best wishes,

Yours sincerely,

John Richardson

April 22, 1963

Mr. Richard Loeb Galerie Bonnier Avenue du Theatre 7 Lausanne, Switzerland

Pear Dicks

I am sorry to say that I have had very little luck with the Chambers paintings. Like all sudden knowns, this one died sometime ago and the only painting that seems to engender interest among the three dealers to whom I sent the group is the one of the river. The only offer I have had to date is from the Kennedy Galleries for the sum of \$600. which includes the entire lot. I think that is much too cheap and at this instance think it might be better to wait and send them to Parke Begnet for inclusion in their mixed exhibitions which include early American furniture and paintings. Unfortunately without the frames and in their present condition which shows dirt and cracks they are not very impressive and I doubt whether Parke Bernet would accept them as is. However I want to let you know what progress has been made (or lack of) and leave the decision to you.

As you know we close the gallery for the months of July and August and I would suggest that you get in touch with me as soon as you can. My best wishes to Marion and you.

Sincerely.

MIN.

Mr. Gudmund Vigtel
The Corcoran Gallery of Art
Washington 6, D. C.

Dear Mr. Vigtel:

Thank you for writing me so nice a note about Miss Lightenberg's visit. Naturally we are always delighted when we hear about a "satisfied customer". She was a charming person and it is always fun to show pictures to someone with a direct response.

I am sorry that you did not accompany her but I hope that you can come to our opening party for the Max Weber exhibition which I think will be a remarkable event.

Despite the dates = 1907 to 1957, this is the first showing of the entire group which had been tucked away by the artist as a special record of special explorations. The party will be held on Monday, May 6th, and should be fun. I do hope that you can come. It is always nice to see you.

Sincerely.

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d after a reasonable search whether is living, it can be assumed that the philahed 60 years after the date of a

The Corcoran Gallery of Art Washington 6, D. C.

HERMANN WARNER WILLIAMS, JR. DIRECTOR AND SECRETARY

April 18, 1963

Mrs. Edith Gregor Halpert The Downtown Gallery 32 East 51st Street New York, New York

Dear Mrs. Halpert:

I am writing to thank you for your great kindness to Miss Lichtenberg. I can assure you that she returned to Washington delirious with joy over her acquisitions. I rather think that she is on the hook! She certainly has started off in a spectacular way. Besides other nice things, she has an early Stella which she bought from Rabin & Krueger last fall. Again, many thanks for your hospitality.

I hope to come up myself on a similar errand. If not for myself - much as I would have liked to - certainly for the museum of the Atlanta Art Association which is in dire need of strengthening its collection.

With best regards,

Sincerely yours,

searchers are responsible for obtaining written parmission can both artist and purchaser involved. If it cannot be stablished after a reasonable search whether an artist or unchases is living, it can be assumed that the information say be published 60 years after the tiste of sale.

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is a much better arrangement as the public has an opportunity to see the artist's progress, development; ste., with a side. range of style, sedies and subject astter. Portherspres unless we are led with new militings in New York to show to many misitors who come in from all parts of the country and now I can add the world as well, we certainly cannot function properly. When I am less wary I can explain this in greater detail and since the season is drawing to an end all this can just for further dischesion at a More projections Ministrion of the in a settle of res term handsome to the show and is almost in the contractions.

Do let se know flow the "Gallery Prosentate on La Clanage" springer out. It sounds like great fun and I am curious. Unless you are really willing on Chicalastic about Evergoed why don't you let the setter drop since your constraint with farry is no longer will At my age I find to difficult to follow the actimities of the later generation which spreads itself so thin instead of concentrating on a limited manber of artists. Reblicity tentt everything. Dedication to a few artists has far greater advantages first to the artist involved and secondly to the galiery. This has worked with as and other galleries in New York and at the Dealers meetings we frequently discuss this hurry hurry function ing of today. Point bought a book I may in the window of a shap the other day and an buying quantities to mend to my confreres mider forty. The title is HOP ON TOP: This is the latest toe Designers book by Dr. Seemed The subtitle in The Simplest bravens the season is drawing to an und. Actuality I am in the state of the till function even in a minor any as I

Las delighted that you are having such success with Bernice Trited to be intings dered before 1970 and a good many be-

Fire of Long to Mortin and tak Him to deep make poto to Legation that is on yiew in the want bitton which is one of ly mineographed list of the exitence. The lotter will give you aw therefore enclosing a printed notice we cent out and a roughto design a catalogue for the 37th Ammal Spring skilbition and me that I was completely exhausted I did not have the energy Recause the exhibition of SIGNO & SYMPOLS took so much out of

Dear Josut

Angeles 39, Callfornia 930 M. La Cienega Dlvd. Animum Callery Miss Joan Arkrum

April 15, 1963

Mr. Beris Mireki Beris Mireki Gallery 166 Nowbury Street Boston, Massie

Dear Berins

Please find enclosed my shock for repairs on the demaged

piece by Alfred Dece-I will see whether or not we have a print of Den Shahn's "Algorian Memory". If so, one will we be on its way soom.

THE MUSEUM OF MODERN ART

NEW YORK 19

TI WEST 53rd STREET TELEPHONE: CIRCLE 5-8988 CABLES: MODERNART, NEW-YORK

April 16, 1963

Mrs. Edith Gregor Halpert Director The Downtown Gallery 32 East 51st Street New York 22, New York

Dear Mrs. Halpert:

Thank you for your letter of April 5 regarding the Weber and Dove works which your gallery loaned to our national circulating exhibition, THE STIEGLITZ CIRCLE.

As you know, I referred your letter to Peter Selz, since he directed the exhibition; he has told me that he discussed your requested withdrawal of the Dove, George Gershwin's Rhapsedy in Blue II, and the Weber, Rush Hour, New York, with you last week and that you generously decided to permit these two works to remain in the exhibition through the end of its tour. Mr. Selz has recommended that, even though you agreed to have these works returned after the end of the tour in June, we withdraw them after the closing of the exhibition at Augustana College in Illinois on April 29. He felt that their withdrawal would not be objectionable to the Fine Arts Patrons of Newport Harbor in California and, since it will enable you to fulfill your prior commitment of these works to another exhibition, we have agreed to comply.

We have requested that Augustana College employ a reliable packer to box the Weber and Dove paintings and then return them to our warehouse in New York at our expense. We expect that they will arrive here sometime shortly after the middle of May and will be in touch with you after that time regarding their delivery to the Gallery.

I hope that these arrangements will be agreeable to you, and to Mrs. Weber and Mrs. Dove, and I want to take this opportunity to thank you once again for your generosity in loaning so many works to the exhibition. It has had an extremely successful tour.

With best regards.

Sincerely,

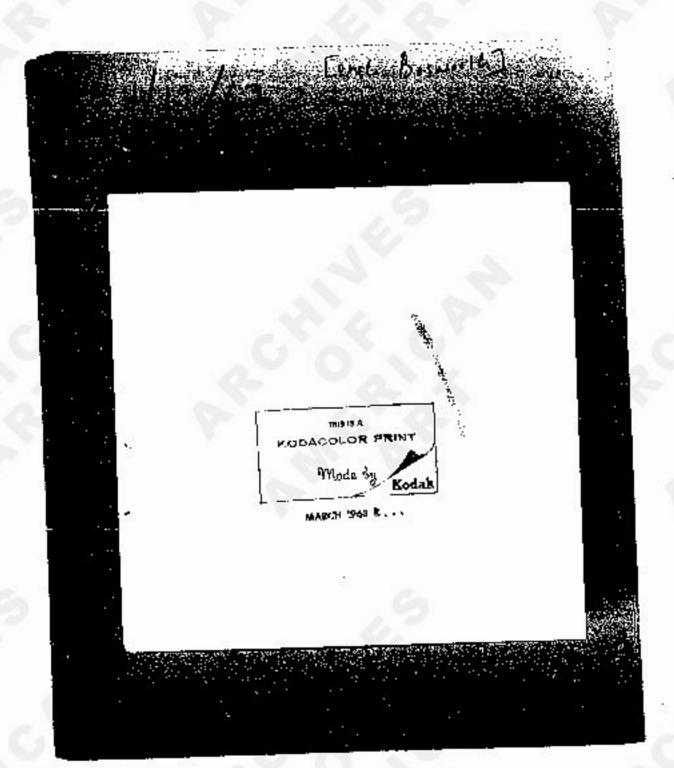
Waldo Ragmussen Executive Director

Department of Circulating

Exhibitions

Prior to publishing information regarding sales transactions, assarches are responsible for obtaining written permission rom both artist and purchaser involved. If it cannot be subblished after a reasonable search whether an artist or surchaser is living, it can be assessed that the information may be published 60 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are cosponable for obtaining written permission from both artist and purchases involved. If it cannot be established after a researchies search whether an artist or purchases is kiving, it can be assumed that the information may be published 60 years after the date of sols.



Mrs. Joan Dillon Friends of Art William Rockhill Nelson Gallery and Mary Atkins Museum of Fine Arts 4525 Oak Kansas City 11, No.

Dear Mrs. Dillons

Thank you for your letter.

We have had a change of personnel and I am therefore obliged to ask you for a list of the Shahn prints you still have in your possession. Meanwhile I am checking with Ben Shahn to ascertain whether he has additional copies available of the IMMORTAL WORDS and the SCIENTIST.

Thank you for your cooperation.

Sincerely.

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our to probleming setermation regarding sales transactions, our there are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be ablished after a reasonable rough whether an artist or otherer is fiving, it can be assumed that the information to be exhibited followers after the date of take.

Prior to publishing information regarding sales transactions, researchest are topogaible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable south whether an artist or purchaser is living, it can be assumed that the information may be published for years after the date of sole.

April 22, 1963

Mr. Clifford P. Monahon, Dir. Rhode Island Historical Society 52 Power St. Providence S, R.I.

Dear Mr. Monchon:

Thank you so much for your letter of April 19th.

It will be all right with us if you should have the Kent County Jail Sign picked up the first week of June, We have placed it in a safe planer until such time as the Rhode Island School of Design people can collect it.

Again, our thanks for allowing us to berrow this piece,

Sincerely,

Jay Wolf Assistant Director

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Withor D. Pest Discount of the Museum

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Contact F. Elbert

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John G. Rauch

Bussell J. Ryag

Mildes Sperling

Miss Dlinche Stillson

Mrs. Erwin C. Stout

Sances Torgian

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Tagodore L. Steele

Mrs. Harry V. Wade

Helpre, enting the Hereon Museum Alliance

Mrs. Frank C. Springer Jr.

Art Association of Indianapolis

John Herron Museum of Art

John Herron School of Art

IIO East Sixteenth Street Indianapolis 2, Indiana Walnut 6-5481
April 25, 1963

Mrs. Edith Greger Halpert, Director The Downtown Gallery 32 E. 51st Street New York 22, New York

Dear Mrs. Halpert:

In my letter to you within the last two weeks I indicated completion of my article on Ben Shahn and its publication within the next month or so. I must confess that this is no longer true. I am reorganizing and re-writing the article on the Museum's new accession, Walker and Welsh.

I would like to know if the 23 gouache paintings in the Sacco-Vanzetti series and the 16 gouache paintings in the Mooney series were studies for a large painting based upon the individual cases. If Shahn painted one large canvas from the Sacco-Vanzetti series and one large canvas from the Mooney series, are there photographs available of these paintings that I might study?

One point of verification I have to make on our new painting is the identification of the two figures. Is Jimmy Walker the figure on the left as we look at the painting and Frank Walsh the right figure or is it visa versa? Our library has no photos of ex-mayor Walker but I am going to try our main public library as a source for identification.

Any additional information you can supply would be a welcome help at this time.

Sincerely,

Ronald W. Buksbaum

Supervisor, Museum Classes

RWB/co

Tries to publishing information regipting sales Whitelotte, in particular are responsible for obtaining written permission from both artist and perchaser involved. If it cannot be stabilished after a reasonable search whether an artist or surchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

FU.

April 13, 1963

Rabbi Robert I. Kahn Temple Emanu Wil 1500 Sunget Elvd. Houston 5, Texas

Dear Rabbi Kahn:

Thank you very much for your letter of April 12th, giving us the general plans of your second Festival of the Bible in the Arts.

However, you neglected to give us the exact dates of the show, so it is not possible to tell you to what extent we may cooperate with you as we cannot tell what pictures or soulpture will be available.

If you will send us the dates at your earliest convenience, we shall be in a better position to tell you how much help we can give.

Sincerely.

Jay Wolf Assistant Director J PO L D M Aprel 27, 1963

Mrs. Eddie Rubin Rts 3, Box 397 Waysata, Minnesota

Dear Mrs. Rubint

Bill Johnson of Los Angeles was in today to survey the Georgia O'Keeffe situation at the gallery. While making his own selection he suggested that we send you a photograph of a painting by O'Keeffe that he thought would be of interest to you. This is now enclosed. All the pertinent data appears on the reverse side. The price is \$7,000. Incidentally I would like to call your attention to the fact that O'Keeffe has withheld this painting as one of her favorites for many years and released it to us for sale just a few months ago.

If you see Bob and Carol Strauss before I do, do transmit my affectionate greetings. Best regards.

Sincerely,

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case archiers are cosponable for obtaining written permission con both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or archaear is living, it can be assumed that the information

Prior to publishing information regarding sales transaction researchers are responsible for obtaining venture permission from both actiat and purchases involved. If it cannot be established after a responsible sourch whether an artist or purchases is living, it can be assumed that the information may be published 50 years after the date of sale.

MARION KOOGLER MCNAY ART INSTITUTE

SIX THOUGAND NORTH NEW BRAUNFELS
SAN ANTONIO 9, TEXAS

18 April 1963

Dear Edith:

Your five fine paintings are ready to be packed and shipped and will be off to you immediately. We have been engaged in the customary rat race of taking down and putting, and it is that time of the year when I make my annual resolution to have only two exhibitions next season.

My wife's name is Blanche, not Bertha . . you are thinking of Mrs. Schaefer.

We will be in the far north in May, but very briefly; as a matter of fact we will not even come into Manhattan, confining our activities to Queens. We land at Idlewild in the morning, and that evening fly to Portugal. But on our return we will stay a few days, around the end of June, and certainly will come in to see you.

Robert Tobin asked me yesterday about a black painting by Mrs. Ecke which he bought for the McNay. We have not received this yet, but I presume it is on its way.

Beftha joins me in sending all best regards.

Cordially,

John Leyser, Dir

Mrs. Irving A. Sarot 9 East 96th Street New York 28, New York

Dear Mrs. Saroti

On my return from a trip I found your letter together with the photograph and am now giving you the information you requested.

The current market value of the painting described below - for insurance purposes - is in the neighborhood of \$1,000.

I am retaining the photograph for our records as we end desvor to maintain a complete file of each of our artists work.

Max Weber, watercolor, (signed) 1935, 10 x 15.

Sincerely,

DATE ...

stor to publishing attornation regioning sales wanted in a searchers are responsible for obtaining written permission on both whist and purchaser involved. If it cannot be stablished after a responsible search whether an artist or troheser is living, it can be assumed that the information sy be published 60 years after the date of sale.

Hedwig S. Kuhn, M.D.
7142 Hohman Adenue, Hammond, Indiana

me No

April 22, 1963

Miss Edith G. Halpert Downtown Galleries 32 East 51st St. New York 22, NY

Dear Miss Halpert:

It suddenly occured to me as I was looking at Georgia O'Keefe's picture that I have and bemoaning the fact that I couldn't get her lovely one of New Mexico, that she had a portfolio of reproductions. I had one of these portfolios and have one of her prints in my private office at the Clinic but the rest of the portfolio has been dessiminated among admiring friends who all of pictures and cherish them.

Is such a portfolio purchaseable and if so, where and for how much? I might be able to find something that would be a sad substitute for the original, I grant you, but better than nothing.

Your cooperation in helping me to find out what's what here would be much appreciated.

Sincerely,

Hedwig S. Kuhn, M.D.

HSK:k

April 26, 1963

Miss Susan Wright Thomogenies Incorporated Dallas 35, Pexas

Dear Miss Wright:

Thank you for your letter.

I can well understand your problem as we, too, have been faced with it on many occasions.

Unfortunately we do not have illustrated catalogue but I am sending you a few photographs under separate cover and the balance will follow as soon as we can obtain copies from our photographer who has a complete set of negatives in his files.

If any of the paintings are of interest to you we will be very glad to send them on approval at your request. You know of course that the consignee is responsible for all expenses involved in packing, shipping and insurance. May I hear from you at your earliest convenience?

Sincerely.

FCHOTE

FINE PAINTINGS + DEJETS D' ART MAXWELL

Jallorios • 551 Sutter Street San Francisco 2 · Garfield 1.5195 25 April 1963

Edith Gregor Halpert, Director The Dountown Gallery 32 East 51 Street New York 22, New York

Dear Mrs. Halpert:

I don't know how to begin to thank you for your letter and the information which you sent in connection with the Kuniyoshi painting. We called the owner of this painting immediately upon receipt of your letter. He didn't seem too perturbed. As a matter of fact, after reading your letter he lost interest in it and told me that I may have it. I purchased it from him for \$1.00 which gave me legal title to it.

I will either destroy it or, if you wish, send it to you with my compliments. It may be something that you would like to have.

We have been in the past bombarded with many paintings supposedly by American artists and occasionally we see something that looks fairly convincing. We sometimes buy it and sometimes have it consigned. I can see now that with all the forgeries floating around,

Prior to publishing information regarding sales transaction researchers are responsible for obtaining written permiss from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mw .

April 13, 1963

Mrs. Y. Leon Makseudian, Registrar Walker Art Center 1710 Lyndale Avenue South Minneapolis 3, Minnesota

Dear Mrs. Kaksoudian:

In resoonse to your letter I am glad to give you the current assurance valuation of the following paintings:

Preston Dickinson STILL LIFE WITH DEMIJOHN 1930 \$2,500, pastel on paper 17-3/8 x 18-1/8

As we have had no experience with the paintings of Fritz Charmer I am referring the photograph to Rose Fried who represents this artist, and I am requesting that she send you the information required to avoid any additional correspondence on your part. I trust this is satisfactory.

Sincerely,

WALL ..

zum 8. Darmstädter Gespräch

Classement de l'ICOM: Agréés

Privident - Oberbürgermeleter Dr. Ludwig Engel

Ausstellungsbeiret Dr. Werner Haltmann

Dr. Werner Hofmann Professor Dr. Gotthard Jedlicks Professor Dr. Kurt Martin Dr. Franco Russoll W. J. H. B. Sandberr

Burbernartieds

Professor Heinz Ballka Dr. Gerhard Bott Professor Dr. Hane-Gerhard Evers Bernd Krimmel

Dr. Max Manb Dr. Hans-Günther Sperlich Professor Dr. Ence Wiese Here Marie Wingler

Ausstellungsleitung Bernd Krimmel

Sehreterlat Dermstadt-Eberstadt, Heinrich-Delp-Straße 266 Tulpton 76863

19. April 1963

The Downtown Gallery 32 East 51st Street

York N.Y. Attn.: Mrs. Edith Halpert

Sehr geehrte Frau Halpert,

ich danke Ihnen für Ihren Brief vom 12. April 1963 dem ich mit Freude entnehmen kann, daß Sie uns das Bild "The Lucky Dragon" von Ben Shahn für unsere Ausstellung "Zeugnisse der Angst in der modernen Kunst" als leingabe überlassen. Im Namen der Stadt Darmstadt spreche ich Ihnen hierfür den herzlichsten und verbindlichen Dank aus.

Der guten Ordnung halber bestätige ich folgende Abmachungen:

- 1. die Stadt Darmstadt übernimmt alle durch die Leihgabe entstehenden Kosten, vor allem diejenigen der Verpackung und des Hin- und Rücktransportes.
- 2. sie übernimmt für das Bild jegliche Haftung und läßt deshalb das Kunstwerk gegen sämtliche Gefahren von Nagel zu Nagel zu einer Summe von 12 500 US Dollar bei der Frakfurter-Allianz versichern. Das Versicherungszertifikat ist beigeschlossen.
- 3. die Ausstellungsleitung verpflichtet sich alle erforderlichen Vorsichtsmaßnahmen zur Sicherung des Kunstwerkes zu treffen.

From to probability differentiated reporting sales transaction respections are responsible for obtaining written permission from both setter and purchaser involved. If it cannot be established after a reasonable sound whether an artist or purchaser is fiving, it can be essented that the information many be published 60 years after the date of sale.

IAW OFFICES
IRVING SULMEYER

SUITE 408 CONTINENTAL BUILDING
408 SOUTH SPRING STREET
105 ANGELES 13, CALIFORNIA
MADISON 6-8601

April 23, 1963

The Downtown Gallery, Inc. 32 East 51st Street New York 22, New York

Gentlemen:

IRVING SULMEYER

DAVID A. GILL

ARNOLD L. KUFETZ

RHODA LEA LANDER

We have your blue receipt form No. 10018 showing purchase of Ben Shahn drawing No. 437 and your receipt of our check dated April 5, 1963.

I have not yet received this drawing and would appreciate your kindness in checking into this to see whether it may have been lost during shipment or whether in fact it was actually shipped out.

Would you please advise me further on this matter as I am very anxious to receive the drawing.

Very truly yours,

IRVING/SULMEYER

IS:ab

Mrs. Certrude Amidar 200 Jackman Avenue Bridgeport 4, Conn.

Dear Mrs. Amider:

We have your latter of April 28th.

The sculptor you refer to is Alfred Duca, and his work can be seen at the Boris Mirski Art Galleries, 166 Nove. bury Street in Boston, Mass.

We trust this is the information you require, and are pleased to be of help in this matter.

Sincerely,

EOH:1k

COLBY COLLEGE WATERVILLE, MAINE

OFFICE OF THE VICE PRESIDENT FOR DEVELOPMENT

April 26, 1963

Mr. John Marin, Jr. The Downtown Gallery 32 East 51st Street New York 22, New York

Dear Mr. Marin:

We are all delighted that you are coming up to Colby on May 4th for the opening of our Sesquicentenmial Exhibition. We look forward to welcoming you to Maine.

Northeast Airlines tells us that there will be a flight from New York on May 4th at 12:30 p.m., arriving at Portland at 2:55 p.m. If you come on this flight, we will have a car at Portland to bring you to Colby. We will also have for you a reservation for overnight accommodations.

Very sincerely

- Edward H. Turber Vice President for Development

EHT: fine

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from toth artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be around that the information may be published 60 years after the date of sale.

MRS. WILLARD W. CUMMINGS 164 EAST 72nd STREET NEW YORK 21, N.Y.

april 28, 1963

Blar Editte

) and so very thick doesn't place to come back from morine in this for your party week monday. We would love to have been there, and thought you for asking us.

low to you,

mille

Each member may exhibit 7 works to consist of no more than 6 paintings, drawings, or graphics, and 1 sculpture. If a member desires, he may substitute sculpture for paintings, so that 5 paintings and 2 sculptures, 4 paintings and 3 sculptures, and so on, may be exhibited.

Because of space limitations, the paintings submitted by each member should not exceed a total of 18 running feet.

Works to be exhibited should be at Parke-Bernet's premises no sooner than May 15th and no later than June 5th.

carchers are responsible for obtaining written permission in both crist and purchaser involved. If it cannot be blished after a reasonable search whether as artist or chaser is living, it can be assumed that the information y be published 60 years after the tate of sale.

researchers are responsible for obtaining written permission from both artist and gurchaser involved. If it cannot be established after a researchle search whether as artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of rais.

PROVIDENCE ART CLUB, 11 THOMAS STREET, PROVIDENCE 3, RHODE ISLAND

Gentlemen:

april 19 - 63

I would like to thank you for your kindness and cooperation in connection with the 1963 Kane Memorial Exhibition. It was a tremendous success! Several thousand people came to see the show and we sold a great many pictures to museums and private collectors.

Sincerely yours,

Celi Saho Pokin

Mrs. C. A. Robinson, Jr. (Chairman)

Dear her Halfert - Horr granded Dan to from Dil you have my father is mening windy from an

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining variety permission from both artist and puzzhaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

23 April 1963

IKONOGENICS INCORPORATED CONSULTANTS IN CORPORATE DESIGN DALLAS 35 TEXAS

Downtown Gallery 32 East 51 Street New York, New York

Gentlemen:

The Knoll Planning Unit has suggested we contact you regarding the purchase of art for a corporate client of ours.

The sort of "problem" we have is a familiar one. We have recently completed a rather handsome new building for this client. On the one hand, we are determined to have really decent and respectable art in the building. On the other hand (although it is not reflected at all in the building or the interiors), the client is most conservative.

We need 6 large $(36^{\circ} \times 36^{\circ} \times 60^{\circ} \times 60^{\circ})$ paintings in a price range of \$500.00 to \$3,000.00 each. They must be academic or representational but not abstract.

Please send catalogs or photographs as soon as possible.

Sincereky.

Susan Wright

Mrs. Y. Leon Maksoudism, Registrar Walker Art Center 1710 Lyndale Avenue South Minnespolis 3, Minnesota

Dear Mrs. Maksoudiant

As you requested I am listing below the current insurance calkations of all thepaintings other than the Tamayo. I would suggest that you communicate with the Knoedler Calleries which is better equipped to give you the information in connection with this artist whom they represent.

Yesuo Kuniyoshi, NUIE IN GREY CHEMISE, oil, 1929, 14x22 \$4,000.

Jack Levine, NEIGHBORHOOD PHUSICIAE,
oil on composition board, 1939, 48x30 8,500.

Georgia O'Keeffe, LAKE GEORGE BARNS, oil, 1925, 21x32 7,500.
Charles Sheeler, MIDWEST 1954, oil, 18x32 7,500.

Sincerely,

EGH:1k

is living, it can be assumed that the information thinks of sale.

Mr. Joseph Strick. 3562 Meier Street. Los Anceles 65, Walifornia

Dear Jos:

I had hoped to see you before you last for the west Coast and therefore I delayed sending you a note of townks for the privilege of seeing what I sincerely consider an outstanding work of art. I think the cicture was treashdous and have been sinding a good many of my "wiends to ese it sho, with very lew exceptions show my enthusiasm.

and remaching and he handled Sinceration este. Ist till travel with the show to nake pertuin that the packing an This will include backing, sithohng and incurance and a special. manage will be assumed by the true Council of Creat Critain. London two here der 19th through Secenter 19th fill too ex-Ceptember 10th until Cotober 6th, and at the late followy in to the heaver-gook art hallsmy in den Emmanick (cenada) from ago. The title is UKLIA ATD 1925 Ab. The show well be thaited Lation in the show he chose the metaling you acquired some years The rept of the target of the sale of the transfer and the termination of the termination thing Thur, Alfred Carr and Corden Wabburn. John Richardson of the "selectors" (how in this can you get!) - Kennath Clark, bundred Angrican artists those mores sopeared on all the lists London. Jears will be one bunking American actitions by one cluded in a special extilition by he organizing for Cameda and spent quite a but of the self-ching a few detunes to be inthe firm Interactional Exhibition dame to the gallowy and dest before . laft for februaka last week John Morardson of Salieve me this is not a creamble "or a laror i wish to ask.

Leain, seny thanks for the great treat and my best regards to both Stateks. Come and see he some und best regards

chonversed by a missin instinct of ther then 'se intermittant forts Council proverted by the tackedeller hapthers' that and controlled entimity by the tacked of the ladger to have entimity by the tacked of the ladger to have you comprimite sed tope to meet they not to the additional as soon as mosalble. It, therefore the militarity to you directly and make all the measurement there are taken to be the take you were no lend this were important of taking.

Mr. Joseph Strick

1°2¹2¹⁴) April 22, 1963

1445 Edgeumbe Road St. Paul 16, Hinnesota April 17, 1963

Edith Gregor Halpert, Director The Downtown Gallery 32 East 51 Street New York 22, New York

Dear Mrs. Halpert:

As you requested, I am enclosing pictures of the face of our Grandfather clock.

It is painted on metal, and you will see from the pictures that the paint

1)30 STATE STREET SANTA BARBARA CALIFORNIA TELEPHONE WOODLAND 5-8569

25 April 1963

Mrs. Edith Hatpert The Downtown Gallery 32 East 51 St New York 22, N.Y.

Dear Edith:

The terse notice enclosed should answer your questions, if you haven't already heard, re the Academy's interest in showing the Halpert Collection. Waste no more midnight letter writing sessions with that matter in doubt! Bob's successor votes YES!

The last letter from you was written the very day Page and I celebrated our 18th wedding anniversary (by happy coincidence) with the Academy's trustees at a gala dinner party at the Pacific Club. Official announcement had to wait certain formalities which took place April 19, or you'd have heard from one of us earlier. Needless to say, this is a great moment in the lives of the five Fosters.

As to dates for the three showings, Bob last indicated they wished to schedule Honolulu from November 7 through December 8, as I recall. Tom Howe, to whom I've just spoken, requests January II through February 9. This seems to me good spacing, allowing adequate time for careful packing, unpacking and shipping. We hope you agree.

Having the collection returned to your keeping was certainly a practical idea, and I trust it's all safely under your thumb by now. Sorry about the Flying Tiger (Flying Bears are a bit more mobile), but Railway Express is tried and true and, as you say, time if not a serious factor. I hope Santini gives us a good deal.

The Fosters will have to leave Santa Barbara for Honolulu about August 15, which may or may not make some difference in your plans for the "personal appearance" here. Best of all would be to have you the star performer at the opening on the 6th, following which you might (?) enjoy the Fiesta activities of the next several days. Needless to say, you would be welcomed warmly any time in the course of the show, and I only tell you of my plans to keep you informed.

In to publishing information regarding sales transactions, as there are responsible for obtaining written permission in loth artist and purchases involved. If it cannot be blished after a reasonable search whether an artist or should life information to published follows: a fear be assumed that the information is published follows: after the code of rate.

- 7. The Settlment will make no representations so to the authorizinty or condition of any work(s) offered for male.
- 8. With respect to a cale of any work loaned by you to the Enhibition offented by you after the close of the Enhibition to a person or persons referred to you by the Settlement, you agree to resit to the Settlement each or certified check within five (5) days after the date of such sele, 10% of the calce price of the work. In the event the work is sold other than for each, you agree to remit to the Settlement when and as received from the perchaser from time to time 10% of the periodic payments. All checks should be made payable to the Settlement, and cout to it at 41 West 57th Street, Now York 19, Now York.

If you are agreeable to having your work(s) offered for sale on the foreigning towns and equilities, would you please sign the enclosed copy of this letter in the please provided for your eigneture, and return to us in the envelope provided. Values written or telegraphic instructions to sail your work(s), specifying the solicing price, are reasived by mean on April 26, 1963, your work(s) will not be offered for sale at the Armsey.

Yours aimescaly,

b y: Vinelow Garlton Prosident Nonzy Street Settlement

To the Henry Street Settlement:

I am desirous of having the work(s) indicated on annexed Schedule A offered for sale by you at the Armory, and agree to the terms and conditions of sale outlined above. The price(s) at which I desire to offer the work(s) for sale is indicated on the annexed schedule.

econrelates are responsible for obtaining written permission nom both artist and purchaser involved. If it cannot be exhibited after a reasonable search whether an artist or upchaser is living, it can be search whether an artist or ay be published 60 years after the date of sole.

Menter med Maria

Mr. Trying Sulmeyer Suite 408 Continental Bldg. 408 South Spring St. Los Angeles 13, Calif.

Dear Mr. Sulmeyers

The BEN SHAHN drawing purchased by you was shipped via Railway Express on April 17, 1963.

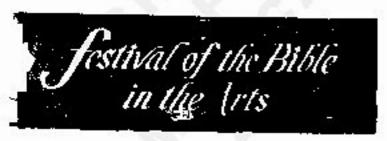
Since Railway Express generally takes about two weeks to get a package to Los Angeles, I would suggest that you write us again if you have not received the drawing by the end of the month.

I regret that it took so hims to crate and ship the picture. A resh of illnesses and other similar problems have decimated the staff, and, as a result, we are a bit behind. I do hope that you and Mrs. Sulmeyer have not been inconvenienced.

Sincerely,

Jay Wolf Assistant Director

205. Rockingham LA 49, Cel



TEMPLE EMANU EL 📕 1500 SUNSET BLVD. 🗮 HOLISTON 5, TEXAS 🔳

April 12, 1963

Henrary Chairman
Mr. Will Clayton
Mr. F. Julius Fong
Mr. J. P. Hambien
Mr. R. E. Bob Smith
Coneral Chairman
Dean Alfred R. Neumann
Conglinator
Rabbi Robert I. Kahn
Arte
Mrs. I. M. Luris
Dance
Mrs. William Rozen
Drame
Mrs. Adia Marks
Music
Mr. Trying Wadler
Information and Education
Mrs. Max Herzstein
Public Relations
Mr. Earl Littman
Finance
Mr. David Weintraub

permission not be urbation

Mrs. Edith Gregor Halpert The Downtown Gallery 32 East 51st. Street New York City 22, New York

Dear Mrs. Halpert:

We are coming back to you again to ask your cooperation in the second Festival of the Bible in the Arts with the loan of drawings, oils or sculptures on an Old Testament theme.

As you recell, our first Festival was held in 1961, and we exhibited two paintings which were loaned by you. We are sending another catalogue to remind you of the character of the exhibit and accompanging programs of other arts, also a picture of the exhibit as it was displayed.

It was highly successful, bringing out some 15,000 people in just over two weeks, and resulting in an hour-long local television show.

Our plans for the second Festival include much the same type of program bringing together art, music and drama. Our preview lecture will be given by Mr. James Sweeny of the Houston Museum of Fine Arts, and our closing concert will be by the Houston Symphony Orchestra under the direction of Sir John Barbirolli. These open affairs are held in the same building as the art exhibit which unifies the Festival.

I can assure you that every safeguard is planned for the works of art. The exhibit will be professionally hung, our building is fire-proof, and guards are on 24 hour duty. Naturally we will pay all ahipping cost and insurance.

We do hope you can cooperate with us. May I hear from you soon?
Best personal wishes.

Sincerely yours,

Rabbi Robert I. Kahn

- 7. The Settlement will make no representations as to the authoritisty or condition of my work(s) offered for cale.
- 8. With respect to a sale of any work loaned by you to the Inhibition effected by you after the close of the Inhibition to a person or persons referred to you by the Settlement, you agree to remit to the Settlement cash or certified check within five (5) days after the date of such sale, 10% of the sales price of the work. In the event the work is cold other than for each, you agree to remit to the Settlement when and as received from the purchaser from time to time 10% of the periodic payments. All checks should be made payable to the Settlement, and come to it at 41 Neet 57th Street, New York 15, New York.

If you are agreeable to having your work(s) effected for sale on the foregoing terms and conditions, would you please eigh the enclosed copy of this letter in the place provided for your eignature, and return to us in the envelope provided. Unless written or telegraphic instructions to call your work(s), specifying the celling price, are received by mean as April 28, 1963, your work(s) will not be effected for sale at the Armsny.

Tours sincerely,

by: Winslow Carlton Procident Newry Street Settlement

To the Henry Street Settlement:

I am desirous of having the work(s) indicated on annexed Schedule A offered for sale by you at the Armory, and agree to the terms and conditions of sale outlined above. The price(s) at which I desire to offer the work(s) for sale is indicated on the annexed schedule.

MARGARET M. WATHERSTON

44 West 77th Street, New York 24, New York . ENdicott 2-5514

Conservation of Paintings

April 24, 1963

Mrs. Edith G. Halpert, The Downtown Gailery, 32 E. 51st St., New York 22, N. Y.

RESTORATION ESTIMATE:

PORTRAIT OF A YOUNG LADY IN BLUE - ("Innkeeper's Wife"), Erastus Field, unlined, 28-3/4" x 35", c. 1840.

Tacking edge of painting is completely gone and canvas is very brittle. There is a small square damage in the face with losses in the paint layer and ground and other scattered breaks in the paint film, some with old retouching. There are also horizontal cracks with dark repaint. Varnish layer is extremely dirty and there are humerous areas of old retouching around edges and in background.

Painting should be lined, using medium weight unprimed linen canvas and wax-resin adhesive. Discolored varnish, surface grime and old repaint will be removed and paint losses filled with gesso. Retouching will be done with dry color in non-yellowing synthetic resin varnish medium. Painting will be placed on a new stretcher with adequate cross-bars and kept in the same frame. Surface will be finished with several spray coats of synthetic resin varnish.

Cost of restoration -

\$300.00

MMW:mmg

1190

Jaby E fra

FOR THE RECORD ONLY

THE PAINTING OR PAINTINGS LISTED ABOVE ARE RECEIVED BY ME FOR THE PURPOSE OF RESTORATION AND 7 OR REPAIR WITH THE UNDERSTANDING THAT I ASSUME NO LIABILITY FOR LOSS OR DAMAGE THERETO, PLEASE ARRANGE WITH YOUR INSURERS TO COVER THESE ITEMS FOR YOUR ACCOUNT WHILE THEY ARE IN MY POSSESSION.

Prior to publishing information regording miles transactions researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a resumphile search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

On Tuesday, April 16th, 1963, the next event of the Friends of the Corcoran will be held at the Gallery. The theme of it is "Artista at Work."

We have retained five outstanding area artists, Jacob Kainen,
Pietro Lassari, Jack Perlmutter, Josef Pielage, and Joseph Shappard, to make
their services available to us on this night.

Each will undertake during the course of the evening to create an impression or a study of some person present at the affair; and, although the type and character of the work to be produced will be wholly within the control of the artist, he will in each case conscientiously give his best affort and create a work to which he will be willing to sign his name.

The working artists will be located at various places in the Gellery and the sudience will have the opportunity to observe each at work, to compare their styles and methods of approach, to ask questions, and to gain knowledge of the problems with which the working artist is faced and how he resolves them.

We hope to have as well an expert technician who will observe the work in progress and offer comments from time to time to the audience concerning it.

An Extra Added Attraction

In order to add excitement and personal involvement to this demonstration we will have young ladies on hand in the Gallery for an hour before the party commences, from 8:00 to 9:00 P.M., to accept bids for the privilege of sitting for each of the artists. In each case the high bidder may himself sit or may name the model to pose for the artist and he will receive the finished work of art at the conclusion of the evening. The funds received through such bids will be paid to each respective artist in addition to the retainer.

In this manner we hope to provide an educational and entertaining evening for all of our members and their guests, to stimulate interest in the

rearchers are responsible for obtaining written permission ries both artist and purchaser involved. If it cannot be stellished after a reamountle search whether so artist or archaese is living, it can be assumed that the information may be published 60 years after the date of sale.



ARMORY SHOW · 50TH ANNIVERSARY EXHIBITION

TO BENEFIT THE CREATIVE ARTS PROGRAM . HENRY STREET SETTLEMENT

April 22, 1963

Co.Chairmen Mrs. Winslow Corlton Mrs. Jocob M. Kaptan Vice Chairman Mr. Irwin J. Rabinson Assistant Chairman Mrs. Herbert B. Lurio

Mrs. Edith Halpert The Downtown Gallery

Mrs. Arthur A. Houghlow, Jr. Opening Night Gala Mrs. Colbert Chapmon Mr. Marcel Duchemp

Mrs. William Lescaze

Memorabilia Mrs. Hulbert S. Aldrich Tours and Spacial Events Mrs. Frances Whitney

Mrs. Labert S. Patter Yolunteen, Armory Mr. Arthur H. Harlow, Jr. Publicity

Mrs. Affred W. Jones

Spanat Mrs. Carlton Sprague Smith Special Assistant

Armory Show Secretary Mrs. Frances Lober Director of Publicity Mr. George Weshberns

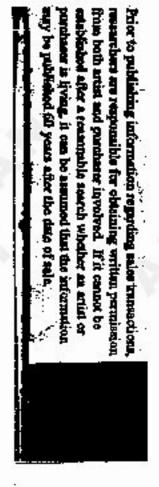
HELEN HALL Director

32 East 51st Street New York 22, New York

Dear Mrs. Halpert:

Works of art loaned for the 50th Anniversary Exhibition of the Armory Show of 1913 will be offered for sale at the Armory on behalf of those owners who desire to sell them. The Settlement would be pleased to offer your work(s) loaned for the Exhibition for sale, if you desire to sell same on the following terms and conditions.

- The sale price would be no less than that set by you. All inquiries with respect to your work(s) offered for sale will be referred to you, except in the event of immediate sale.
- 2. You agree to contribute to the Settlement 10% of the gross sales price of any work(s) of yours sold at the Exhibition or sold by you to any person referred to you by the Settlement, irrespective of the terms, conditions and time of sale.
- 3. If a sale is effected at the Armory, the work(s) will be delivered direct to the purchaser if payment is made in cash or certified check. If payment is made by ordinary check, the work(s) will not be delivered to the purchaser until after the check is cleared.
- 4. No work(s) will be sold on terms other than cash without your consent.
- The Settlement will be entitled to retain from the proceeds of any work(s) sold at the Exhibition 10% of the sales price and remit the balance to you, in accordance with paragraph (2) above.
- You will be fully responsible for the payment of any sales or other taxes applicable to any sale effected on your behalf by the Settlement. The Settlement will collect on your behalf any sales tax believed due and owing on any sale effected at the Armory.



THE MUSEUM OF MODERN ART

NEW YORK 19

11 WEST 83.4 STREET TELEPHONE, CIRCLE 4-8900 CABLES: MODERNART, NEW-YORK

April 23, 1963

Dear Mrs. Halpert:

I want to take this opportunity to thank you on behalf of the Board of Trustees for increasing the category of your membership in The Museum of Modern Art from \$50 to that of a \$100 Fellow Member and take pleasure in enclosing the receipt and admission card.

Unfortunately, we cannot send an extra card for a guest. An annual membership pass is sent to the individual member and in cases of married couples to the husband and wife. However, as a Contributing Member, you may bring guests at no additional charge.

Sincerely yours

Ranald H. Macdonald

Chairman, Membership Committee

Mrs. Edith G. Halpert The Downtown Gallery 32 East 51st Street New York 22, New York

TRUSTERS: David Rockefeller, Chairman of the Board, Henry Allen Moe. William S. Paley, Mrs. Bliss Parkineae, Vice-Chairmany William A. M. Berden, President, James Thrail Soby, Raiph F. Colin, Gardner Cowlee, Vice-Presidents; Altred H. Bart, Jr., "Mrs. Rabert Woods Bliss, "Nos. W. Mercay Crane, John de Menil, René d'Harmoneourt, Mrs. C. Dauglas Dillon, Mrs. Edsel B. Ford, "A. Conger Goodysor, "Mrs. Simon Guggenheim, Wallace K. Harrison, Mrs. Walter Hadischild, "James W. Hested, Philip C. Johnson, Mrs. Albert D. Losker, John L. Loeb, Mrs. Henry R. Luce, Ranald H. Macdocald, Mrs. Samuel A. Marx, Parter A. McCray, Mrs. G. Macailloth Miller, Mrs. Charles S. Payson, "Duncan Philips, Mrs. John D. Rockefeller 3rd, Nelson A. Rockefeller, "Paul J. Sacts, Mrs. Donald B. Straus, G. David Thompson, "Edward M. M. Warburg, Monroe Wheeler, John Hay Whitney.

We'll look forward to having Nathaly's list of available reproductions. I imagine she'll indicate which color plates may be run on the same inks.

All my best and atoha,

James W. Foster, Jr. Director reserviers are responsible for obtaining written permission can be the artist and purchaser involved. If it cannot be stabile had after a reasonable search whether as artist or urche or is living, it can be assumed that the information app be published 50 years after the data of sale.

Henri Docta

Executive Vice-President

William D. Peat
Director of the Minisum

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Mrs. Harry V. Wade

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Mas. Frank C. Springer, Jr.

Art Association of Indianapolis

John Herron Museum of Art

John Herron School of Art

110 East Sixteenth Street Indianapolis 2, Indiana Walnut 6-5481

April 17, 1963

Mrs. Edith Gregor Halpert, Director The Downtown Gallery 32 E. 51st Street New York 22, New York

Dear Mrs. Halpert:

I would very much like to thank you for your letter of January 15, 1963, and the enclosed data on The Tom Mooney Case with its relationship to the Shahn one-man exhibition at the Downtown Gallery. In preparing my article for the forthcoming museum bulletin on our newly acquired painting, Walker and Walsh, I was unable to find any accurate history of the Mooney case. Your enclosure was extremely helpful and I am grateful for it. If the data is the only one available and you desire its return, I will be happy to send it back.

The new Herron Museum of Art bulletin will be published within a month. If you would like some copies of the new publication with the Shahn article, I will be glad to furnish them.

I know that you have been the director of the Downtown Gallery for many years and fully occupied in the art world. I am a 29 year old artist who has been interested in art since the age of six and painting since 1954. I have never been to New York to try and find a gallery that would be interested in my work. I realize that the city is filled with artists, many of them as hopeful as I. I have not exhibited in any New York Gallery but have been continously painting and now feel that my work is mature enough to want to look for a professional gallery other than the galleries in Indianapolis where I exhibit.

I have a B.F.A. and M.F.A. in painting (whether this means anything in ones work I certainly don't know) and have been in Europe from September, 1961, to May, 1962. My wife and I traveled about, I, sketching during our travels, and painting for 3 months in Spain where we settled in a studio-apartment in Alicante, a small fishing town on the Mediterranean. Upon our return I received an appointment to the Herron Museum of Art.

There are many known artists within the better galleries and it is a frustrating feeling wondering if any of the gallery directors are looking for new and serious talent. I have a large studio within our home in Indianapolis and my work evolves around the human theme as a

rior to publishing information regarding sales transactions, ascerchers are responsible for obtaining written permission can both artist and purchaser involved. If it cannot be stablished after a reasonable search whether an artist or inclusion, it can be assumed that the information by be published 60 years after the date of calc.

Miss Margaret Watherston 44 West 77th Street, Apt. 2A New York, N. Y.

Dear Miss Watherstons

This is to confirm my telephone message of today in which I requested that you kindly issue your invoice in triplicate for the repair made at The Downtown Callery premises on the Ben Shahn painting. THE LUCKY DRAGON. Please make your bill but to!

Mr. James S. Holmes Holmes and Hert 1700 K Street, N.W. Washington, D. C.

but send all three copies to our gallery for forwarding.

Thank you for your attention to this matter.

Sincerely yours,

Lottie Kreissman, Secretary rior to publishing afformation regarding sales transactions, essenthers are responsible for obtaining written permission rom both artist and purchaser involved. If it cannot be stable shed after a reasonable south whether an artist or area mer is flying, it can be assumed that the information may be published 60 years after the date of sale.

ART DEALERS ASSOCIATION OF AMERICA, INC.

575 MADISON AVENUE

NEW YORK 22

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RALPH F. COLIN ADMINISTRATIVE VICE PRESIDENT AND COUNSEL

MURRAY HILL 8-7800 AREA CODE SIE CABLE ADDRESS

"ARTDEALAS, NEWYORK"

April 23, 1963

Mrs. Edith G. Halpert Downtown Gallery 32 East 51 Street New York 22, New York

Dear Edith:

Thank you for sending me a copy of your letter to Mr. Maxwell in San Francisco relative to the fake Kuniyoshi.

I have drafted the enclosed letter which I propose to send to Mr. Maxwell if I receive Alexandre Rosenberg's authority. I am sending a copy to him also. What do you think about it?

Sincerely,

Ralph F. colin Administrative Vice President

RFC: j1 Enclosure Mr. Irving Millstein 74 Curley Street Long Beach, L.I., N.Y.

Dear Mr. Millstein:

When you were in the gallery last December you expressed an interest in seeing some Stasacks, preferably of a large size and fairly high in key.

I am delighted that Mr. Stasses has sent us quite a few new paintings, and we would be delighted to show these to you at your convenience.

Sincerely,

Jay Wolf Assistant Director

JWILK

ice to publishing information regarding sales transactions, searchers are responsible for obtaining written permission inn both artist and purchaser involved. If it cannot be tablished after a reasonable search whether an artist or sychasor is living, it can be assumed that the information my be published 60 years after the date of sale.



Downtown Gallery 32 East 51st Street New York, New York

Dear Sirs:

LIFE magazine is interested in possibly covering the Milwaukee Art Center's "Suggested Additions" exhibition, featuring works that the Center hopes to acquire ranging from \$100 to \$100,000. We are assembling black and white glossies to send to LIFE to illustrate the range of artworks in the show. If you have glossies of the works you have loaned to us, we would very much appreciate your sending them to us by this Friday, April 26th. They are as follows: TREE FORMS, SPRING-TYROL and LA PARISIENNE.

Because of the unique nature of this show, LIFE would like us to release the prices of the works for publication. As you will see by the enclosed story, we are trying all the public relations methods we can dream up to sell everything in the show. Would you please confirm that it is agreeable with you for us to do so. A number of the galleries have already been contacted and have agreed in this special instance to give their permission to release these figures.

Thank you very much for your help in this matter.

Sincerely.

Eleanor Woods Public Relations

EW/slb

ART DEALERS ASSOCIATION OF AMERICA, INC.

575 MADISON AVENUE NEW YORK 22

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RALPH F. COLIN ADMINISTRATIVE VIGE PRESIDENT AND COUNSEL

MURRAY HILL 8-7800 AREA GODE BIZ

CABLE ADDRESS

April 16, 1963

Mrs. Edith G. Halpert Downtown Gallery 32 East 51st Street New York 22, New York

Dear Mrs. Halpert:

Thank you for your letter of April 15th and your appraisal of the painting by Rattner, which is being donated to Cornell University by Philip Lipstein.

As I told you on the telephone, we have been unable to find another dealer who knows the current market for works by Rattner. As we must give a single figure to the denor for use on his tax return, could you tell me what figure that would be. If you prefer not to give me a single figure, could you tell me who else could serve on an appraisal panel with you. Alexandre Rosenberg declined to appraise this work because he is unfamiliar with the current market prices for works by Rattner.

I apologize for intruding on you with that telephone call. I thought someone in your gallery would answer. It won't happen again.

Sincerely yours,

Gilbert S. Edelson Assistant Secretary

GSE: bg

THE RHODE ISLAND HISTORICAL SOCIETY

AT JOHN BROWN HOUSE, BUILT 1786 CLIFFORD P. MONAHON, Director



52 POWER STREET, PROVIDENCE 6, R. L. CLARESON A. COLLINS, III, Librarian

APRIL 19, 1963

MISS EDITH GREGOR HALPERT DIRECTOR THE DOWNTOWN GALLERY 32 EAST 51 STREET NEW YORK 22, N. Y.

BEAR MISS HALPERT:

I HAVE YOUR LETTER OF APRIL 9 REGARDING THE KENT COUNTY JAIL SIGN. I HAVE JUST CALLED MR. RYAN AT THE RHODE ISLAND SCHOOL OF DESIGN AND HE SAID THAT THEY WILL NOT BE PICKING UP ANY. THING IN NEW YORK UNTIL THE FIRST WEEK IN JUNE. IF IT IS SATISFACTORY FOR YOU WE WILL WAIT UNTIL THAT TIME TO GET THE PIECE OF SCULPTURE.

I AM GLAD THAT THE SHOW WAS SUCCESSFUL AND ONLY REGRET THAT I WAS UNABLE TO SEE IT. I RARELY GET TO NEW YORK FOR I FIND LIFE HERE IN PROVIDENCE IS SO PLEASANT AND REWARDING. THE TIME WAS WHEN TRIPS TO NEW YORK WERE ESSENTIAL BUT I FIND THAT LIFE NOW HERE IN PROVIDENCE IS SO FULL THAT I DO NOT HAVE TIME TO GET TO THE BIG CITY.

CORDIALLY YOURS,

CLINFORD P. MONAHON

DIRECTOR

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or to publishing information regarding sales transactions, earthers are responsible for obtaining written permission on both artist and perchaser involved. If it cannot be ablished after a reasonable search whether an artist or or transact is living, it can be assumed that the information by be published foll years after the date of sale.

CPM.T

REED COLLEGE OFFICE OF THE PRESIDENT PORTLAND 2, OREGON

April 23, 1963

Mr. Jay Wolf Assistant Director The Downtown Gallery 32 East 51 Street New York 22, N. Y.

Dear Mr. Wolf:

I am sorry to learn that masking tape was incorrectly placed on four of the Ben Shahn pictures. Please let me know the cost of reparing the frames and we shall promptly reimburse you.

The show was a very great success and we do appreciate your cooperation.

Sincerely,

Carleton Whitehead

Assistant to the President

Carleton Whitehead

CW:k1

tor to publishing informatio, regarding sales transactions, economers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be etablished after a reasonable search whether an artist or archaser is living, it can be seamned that the information sy be published 60 years after the date of sale.

a nice Butcher Sign and a Spectacles Opticions Sign if ever you find one available for sale. Because it has been four years since Ive been in New York (though Doug is there often) and maybe four more years before I am there again, I would appreciate any information you could give me.

Yours very truly,
Barbara Thornsjo

(Mrs. Douglas F. Thornsjo